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PREFACE.

ELIZABETHAN ARCHITECTURE has established well-founded claims to public notice, and it is no longer necessary to apologize for a zealous attachment to the pursuit of its characteristic features: it has survived the prejudices which at first embarrassed its revival; and the style, with all its exuberance and variety of detail, has been adopted with success in the designs of several considerable mansions recently erected.*

By a selection of some of the more interesting specimens of architectural detail, the true source is pointed out from which information may be derived; many of the subjects, bearing the impress of the time, are remarkable for their intrinsic beauty, and the value of others is increased by being inaccessible to public curiosity. So many Elizabethan houses have been destroyed or defaced, that a collection of genuine examples must prove a useful guide in making a restoration of an ancient edifice, where it is absolutely necessary to follow out the minutest details with care and accuracy.

It was from the study of the works of the great masters of design, the restorers of classical taste, that the English architects principally derived their models. Some of the examples here given are found to be executed with Italian truth and delicacy of workmanship, but in others the taste of the detail is decidedly Italian, although artists could not always be procured for the execution; and it is this very coarseness of the mechanical performance that has been converted into a reproach, where frequently no deficiency of skill in the design has been manifested.

* Eshton, and Moreby, in Yorkshire, Underlay, in Westmoreland, and Harlaxton, in Lincolnshire, are beautiful examples of what may be produced by correct adherence to propriety of design; and it would be unfair not to mention the Law Assurance Office, in London, which may be fearlessly contrasted with many structures called Elizabethan, but which are materially deficient in the architectural character of that era.

In a work chiefly devoted to the detail of Ornament, it was only necessary to show the general character of the façade: a few architectural elevations are given, including an Inner Court, Gatehouse, and Bridge. The subjects are the more interesting, as they have not appeared in any other publication. Several specimens are given of the principal features of domestic architecture, from mansions of importance, as the porch, arcade, oriel, bay windows, turrets, parapets, and pinnacles, and ground-plans where necessary.

The interiors of rooms, a subject rarely entered into, are more fully illustrated; not only their general disposition, but the inlaid panelings, carved friezes, and sumptuous chimney-pieces, have been drawn from pure examples in various and distant parts of the country.

The work also includes the details of three magnificent staircases, a hall screen, and numerous ceilings wrought in plaster, highly worthy of attention, besides curious specimens of heraldic painting and armorial stained glass, enrichments closely connected with the architecture of Elizabeth's reign.

My obligations are particularly due for the kind assistance given by the proprietors of the various mansions delineated in this work, by whom every facility was afforded in the execution of my laborious task, in the performance of which it required that every separate subject should be attentively studied, to give the drawings the essential character of this interesting style of architecture.

HENRY SHAW.

88 Great Russell Street,
April 25, 1839.

Elizabethan Architecture and its Ornamental Details

BY THOMAS MOULE.

THE very picturesque and pleasing style of enrichment, which in this country is characteristic more particularly of Elizabethan Architecture, has long been a favourite subject of study and investigation, under the term of Cinque Cento, a name which by no means refers to the period of its invention, as under other designations the same ornamental details are known to have prevailed in the earliest stages of art. This enrichment consisted chiefly of imaginary and fantastic representations of animals and foliage, and was profusely adopted in ancient Roman edifices under the title of Arabesque. The walls were covered with designs of an ornamental nature, in which fancy was occasionally exerted to its utmost scope without strict adherence to natural forms : the magnificent galleries and spacious chambers of the celebrated Baths of Dioclesian and Titus were decorated in this capricious yet graceful manner. The Count de Caylus, who had great opportunities of investigating the subject of ancient ornament, maintained that this peculiar style was derived from the highest antiquity in the buildings of Egypt, whence it was adopted by the Greeks, and introduced at Rome in the Augustan age.

Most beautiful specimens of Arabesque decoration have been discovered in the excavations at Herculaneum and Pompeii ; but in the time of Pope Leo X., the meridian of art, several chambers of the

Baths of Titus were opened at Rome, and found to contain very highly decorated walls and ceilings in excellent preservation. Raphael's elegant taste in composition and colouring is supposed to have been indebted to the contemplation and study of these Arabesques, which appeared in all their original freshness when exposed to his view : upon this model he certainly formed his own exquisite designs for the decoration of the Vatican, and under his direction the walls of the much admired Loggie of the Papal Palace were painted by his pupils and by Giovanni da Udino, who successfully imitated the character of the original frescoes, without producing a fac-simile. Giovanni also visited Florence, and was employed by Cosmo de Medici : his numerous works for the Medicean family have contributed to an opinion that he was the inventor of Arabesque design. His performances were said by his contemporaries to surpass the antique, not only in beauty, but in elegance of taste, in variety of invention, and in the agreeable wildness of imagination : the ornaments were always suited to the animals represented, as when he introduced birds, which he painted beautifully, the accompaniments were fruits of every kind gracefully disposed. He died in the year 1564. At Florence, Raphael designed the Palazzo Pandolfini, a building remarkable for its chaste simplicity and beautiful proportion, selected with much taste as a model for Mr. Barry's elegant structure in Pall Mall, built for the Travellers' Club.

The principal front of the magnificent Certosa di Pavia is a prominent example of the Cinque Cento style of architectural enrichment ; and in Germany, the Palace of Heidelberg exhibits the same Arabesque decoration profusely spread over the walls of one of the most imposing and majestic remains in Europe.

In France, this style prevailed under Francis I., an eminent patron of the arts, who employed Francesco Primaticcio, a Bolognese, on the embellishment of Fontainebleau and of Meudon. Jean Goujon and Pierre Lescot, Parisians, also worked together in various edifices in the time of Francis I., particularly at the old Palace of the Louvre, commenced in the year 1541. Jean Goujon has been called the Correggio of sculpture ; and his figures, executed in relief, have never been surpassed. He died in 1572.

The carved pilasters which form the earliest subject of these specimens are of Spanish workmanship ; the arms introduced in the design belong evidently to that nation, and the appropriate combinations in the florid enrichment of Cinque Cento architecture readily admitted badges and other picturesque embellishments of heraldry. Armorial bearings are found sculptured in exquisite and elaborate detail in Spanish architecture, from the period of Ferdinand and Isabella to that of Philip II., the consort of Queen Mary of England. In the city of Seville, arms are inserted over the portals of the principal houses ; and it appears that armorial ensigns have been so universally introduced, both in the ecclesiastical and domestic architecture of Spain, that these sculptures present to the antiquary decisive marks by which the date of any building, and often even different parts of the same edifice, may be ascertained. Manor houses bearing the outward and visible signs of *Hidalguia* abound in Biscay and the Asturias.*

Magnificent specimens of enriched architecture, of the period under consideration, are yet to be found in the Netherlands, where the fronts of the houses are embellished with a profusion of Arabesque bas reliefs, medallions, scrolls, and even statues, worked with extraordinary care and great beauty. One of the finest examples of Flemish taste in 1576, is the Town Hall of Antwerp, with a frontage two hundred and fifty feet in extent, built by Cornelius Floris, whose brother Francis, called the Raphael of Flanders, designed the triumphal arches erected on the occasion of the entry of Charles V. into that city. In the Church of Cockayne Hatley, in Bedfordshire, the richly carved pulpit and stalls, of ancient date, and of Flemish workmanship, are singularly curious ; this church has been restored in excellent taste by the Hon. and Rev. Henry Cockayne Cust, the present rector. The style of architecture termed Cinque Cento, was established in England under the patronage of King Henry VIII., who employed Hans Holbein, an artist who seems to have possessed a general capacity for every branch of science : in his designs a Florentine taste prevailed in all that he undertook. This is particularly observable in the ornamental details

* See an admirable article on Spanish Heraldry, in the Quarterly Review for June 1838, showing how closely it was connected with Cinque Cento architecture in that country.

at Hampton Court Palace, which is built of red brick, but with prominent enrichments of stone, and very picturesque gables: in the walls are inserted various shields of the royal arms and Tudor cognizances, moulded in baked clay.

The plans of the houses in England of the Elizabethan period, which were built with arrangements and proportions imitated from the earlier Conventual residences, generally included a quadrangular area, and the larger houses had more than one court of this description. The Great Hall, a prominent and imposing feature in every distinguished edifice, was sometimes placed in the inner court, sometimes in the outer, and in others immediately in front. Towers, as in the more ancient buildings, formed bold and appropriate ornaments of Elizabethan Architecture, in which the moat and gatehouse were also retained as a barrier against sudden intrusion.

Holdenby House, which was built by Sir Christopher Hatton, Lord Chancellor in the reign of Elizabeth, is instanced by Camden as a pattern of stately and magnificent building. The mansion afforded ample capabilities for the reception of the royal suite, and King James is known to have occasionally resided there: it was situated seven miles north-eastward from Northampton, where it crowned the summit of a ridge of hill, and fronted the east. This noble mansion has been entirely destroyed; but Burghley House in the same county, built by the Lord High Treasurer, the illustrious Lord Burghley, yet remains, and is remarkable for its rich display of sumptuous architecture. Two other houses may be mentioned as examples of the splendid elevations which characterized the buildings of the reign of Elizabeth—Longleat in Wiltshire, and Wollaton Hall in Nottinghamshire.

The Mansion at Longleat, founded in 1567, is entitled to rank with the first in the kingdom; in plan it forms a parallelogram, two hundred and twenty feet by one hundred and eighty in dimensions, built entirely of free stone, and with a principal entrance in the southern front. The height of the ground floor is fifteen feet, the next eighteen feet, and the third story twelve feet. Longleat is reputed to be the most ancient regularly built edifice in the kingdom. It stands in a park watered by a branch of the river Frome, amidst pleasant woods and scenery, with occasional prospects over the adjacent country.

Wollaton Hall, near Nottingham, was founded in 1580, and in point of situation has an advantage over Longleat. This mansion standing on a knoll, exhibits a magnificent appearance when seen from a distance, and in the detail, the architectural enrichments are surpassed by no other house in the kingdom. The ground plan is quadrangular, with a large tower at each angle, environed by a highly ornamental parapet: in the centre the building rises to a greater height, and is crowned by balustrades and projecting turrets. In the pleasure grounds immediately adjoining the house, much of the ancient taste has been very judiciously preserved; they are adorned with many statues, &c. The evergreen garden is upon an extensive scale not undeserving attention.

Palladio, the Raphael of Architecture, died in the year 1580; he had devoted himself to the study of Vitruvius, and from the remains of the ancient edifices at Rome, which he carefully drew and measured, formed his own admirable designs. Our celebrated countryman, Inigo Jones, also studied at Rome, and became imbued with the spirit of Palladio: the magnificence of James's reign in buildings, &c., afforded this architect an opportunity of exercising his talents, which ultimately proved an honour to his country.

Inigo Jones, as architect to the Queen of James I., rebuilt the water front of Somerset House, then called, in compliment to the Queen's extraction, Denmark House. This façade was remarkable as one of the first designs formed upon the antique, erected in this country. Although now demolished, many views of it exist. Inigo Jones's masterpiece, his design of a Royal Palace at Whitehall, was never carried into execution. The only part erected was the Banquetting House in 1619, a building intended for the reception of Foreign Ambassadors; its elevation, in point of chastity and elegance, presents a favourable example of the abilities of the architect whose genius effected so complete a change in the domestic buildings of this country.

The interior of the quadrangle of Saint John's College, Oxford, another of Jones's designs, is original and picturesque: the architecture is lightened by ornament, having busts between the arches of the colonnade, and wreaths of foliage under the alcoves; but as regards the general design, it presents an image of stability. Jones

had one advantage over modern architects, he excelled in the composition of his chimneys, and bestowed much labour and ingenuity on the design and construction of these necessary features of architecture. Heriot's Hospital at Edinburgh, said to have been erected by Sir William Bruce in 1628, one of the latest designs required to be noticed, if viewed as a whole, presents an appearance of perfect uniformity; but the architrave and ornaments of each particular window differ in some points from all the rest, distinctions which may be observed on examination, and showing the skill and management of the architect. These kinds of variations are frequent also in the productions of Inigo Jones, who impressed all he touched with the character of elegance.

DESCRIPTION OF THE PLATES.

FRONTISPIECE. *A Compartment of the Duchess of Somerset's Monument in Westminster Abbey.*—The monumental structures of the Elizabethan era, present to the architect and sculptor many beautiful and interesting specimens of the prevalent taste, in which the lavish profusion of art produced a richness of effect too often combined with a neglect of architectural propriety. These monuments are sometimes composed of arches springing from tapered columns, examples of which are to be found in Roman buildings; they were constructed of fancifully diversified materials, and also abound with ornamental details painted and enriched with gilding. The Monument from which this Frontispiece is selected, one of the most costly description, stands against the eastern wall of Saint Nicholas's Chapel, in the Abbey Church, Westminster: it commemorates Anne, Duchess of Somerset, who was mother of Queen Jane Seymour, and widow of the Protector; she died at the age of ninety, on Easter day, in the year 1587. This lady, the second wife of Edward Duke of Somerset, was daughter and heiress of Sir Edward Stanhope, of Rampton, in Nottinghamshire, and through her mother, was royally descended from Thomas of Woodstock, the youngest son of King Edward III.

The cumbent figure of the deceased, robed, rests on a sarcophagus, beneath a recessed arch; the Monument is of the Corinthian Order enriched, and is carried up, in a design of two stories, to the height of twenty-four feet, the compartment in the centre of the upper story, here engraved, in the original encloses a shield sculptured and emblazoned with the arms and quarterings of Seymour, impaling those of Stanhope; beneath the shield is the date 1588, the year when the Monument was erected.

PLATE II. *Carved Pilasters in the possession of Mr. Willement. Date 1540.*—One of the principal objects of attraction in the ancient mansions, is the very tasteful carving in wood which was liberally applied in the decorations of the principal apartments. These pilasters of oak are of skilful and spirited workmanship, bearing a near resemblance, in the design, to the beautiful Arabesques of Florentine execution : two of them have been judiciously adapted in the formation of part of the doorcase of a library, recently constructed entirely in the Cinque Cento style of decoration. The door of the same room, a little earlier in point of date than the pilasters, is also enriched with Arabesques, and with drapery panels. Every other part of the Library, in accordance with Mr. Willement's excellent taste, has been formed upon the model of a small study in the time of Francis I. Oak and Spanish chestnut, which are hard and durable woods, were both used for carving, on account of their strength and solidity.

PLATE III. *The End of the Dining-room at Weston Hall, Warwickshire. Date 1545.*—Weston Hall, about four miles southward from Shipston-on-Stour, and on the borders of Oxfordshire, has been recently rebuilt, and is the seat of Sir George Philips, Baronet. The old house at Weston, in Warwickshire, was built about the year 1545, by William Sheldon, Esq. of Beoley, in the county of Worcester, who purchased this estate, and afterwards obtained licence from the King, to impark three hundred acres at Weston. Their ancient seat at Beoley having been accidentally destroyed by fire, Weston Hall then became the principal residence of the family of Sheldon.

The founder of Weston Hall attempted the establishment of a manufactory of tapestry in England, for which the town of Arras was then famous. He procured skilful workmen from Flanders, and employed them at Barcheston, a neighbouring village. One of his earliest efforts was a suit of hangings for this seat, comprising maps of the several counties of England ; and with these maps, very curious specimens of tapestry weaving, the great hall at Weston was formerly lined. Three of the maps, the ancient hangings of the hall, are now preserved in the Bodleian Library, to which they were bequeathed

by the late Richard Gough, Esq., a celebrated antiquary ; two of the pieces are eight yards in length and one yard and a quarter in width, the other is smaller ; these portions show the delineation of the central part of the kingdom.

The old Dining-room, of which the upper end is shown, was panelled throughout, having a rich and singular frieze, supported by lengthened and tapering Ionic pilasters, on high pedestals ; the pilasters, besides the carving of foliated ornament with which they are enriched, are each charged with the family crest, a sheldrake ; the frieze is a continued succession of portraits of illustrious persons of the Court of Henry VIII., certainly one of the earliest examples, in this kingdom, of ornamenting a room with portraits : but it has been remarked, that it would be difficult to ascertain with precision the date of the first forming of collections, or the acquisition of any single celebrated picture, in the palaces of our nobility.

The portraits in the frieze at the upper end of the room, are those of the King, Queen Katherine Parr, the Lord Chancellor Wriothesley, and the Duke of Suffolk. Cardinal Wolsey and the Lord Admiral, are upon one side of the Chimney-piece, Lord Arundel and the Bishop of Ely, on the other side. The pictures are under arches, which are separated from each other by small caryatides supporting a continued cornice.

PLATE IV. *Friezes at Weston Hall, Warwickshire, with a Section of the Chimney-piece and its details.* Date 1545.—The Friezes, represented in this Plate, are in another apartment, but carved in the same material, oak, and the workmanship evidently of the same period. The utmost projection of the Chimney-piece in the old Dining-room, was not more than eighteen inches, according to the section here given ; its total height was thirteen feet six inches : the lower story, eight feet in height, was of a massive character, the Mantel-piece being supported on broad piers, each containing a semicircular headed niche : the Fire-place appears to have been contracted from its original dimensions ; its present height is four feet six inches, and its width three feet nine inches. The second story of the Chimney-piece is armorial in its design, consisting of four panels or compartments of enriched

character, which are divided by tapered Ionic pilasters, supporting an entablature ; the shields inserted bear the arms of Sheldon, a fess between three sheldrakes, quartering those of Rudinge, Heath, Grove, and Willington, with the heiresses of which families the Sheldons had intermarried. The height of the upper frieze and cornice above the Chimney-piece, is four feet three inches, and the total height of the room is seventeen feet nine inches. Two of the designs of the arches, containing the pictures, are also shown in this Plate, exhibiting a diversity of taste in the compositions of the old carvers.

PLATE V. *The Chimney-piece in the Dining-room at Loseley House, near Guildford, Surrey, the Seat of James More Molyneux, Esq. Date 1562.*—The manor of Loseley was purchased by Christopher More, Esq., who was sheriff of Surrey in 1539, and the present house was commenced by Sir William More, in 1562, the fifth year of the reign of Elizabeth, to which additions, on the western side, were afterwards, in the reign of James I., made by Sir George More, the son of the founder. Robert More, Esq., the last male heir of this family, died without issue in May, 1689, and the estate then came into the possession of Margaret, his sister, who married Sir Thomas Molyneux, the descendant of an ancient Lancashire family. Loseley, with other estates of the Mores, passed into the family of Molyneux, and is now the property of James More Molyneux, Esq.

The publication of “The Loseley Manuscripts,” by A. J. Kempe, Esq., has given additional interest to this ancient residence of a family, which filled during several generations the leading functions of the magistracy in the county of Surrey, and who had occasional connexion with the Court and with national employments. These manuscripts illustrative of English History, Biography, and Manners, from the reign of Henry VIII. to that of James I., were preserved in the Muniment-room at Loseley. One of the earliest of these curious documents is a summons to Christopher More, Esq., to come to London, to welcome Anne of Cleves, with six servants in his company, to ride amongst other gentlemen, in “cotes of black velvet, with cheines of gold about their neckes, and with gownes of velvet or some other good silk for their chainge.” Loseley House has several times been honoured

with the presence of Sovereigns: Queen Elizabeth was a frequent visitor; and in the Gallery are whole-length portraits of King James I. and his Queen, Anne of Denmark, besides a small three-quarter-length of King Edward VI. with the date 1459. The Loseley papers relating to the Office of the Revels, in the reign of Edward VI., afford some interesting particulars connected with the early history of the drama. These papers also refer to the Royal visits to Loseley and general Court news, purveyance for the Royal Household, the Spanish Armada, and to the Office of Master of the Swans for the county of Surrey, besides the papers belonging to the family of More, and a Diary of the travels of an Ambassador in the reign of James I., which it seems accidentally found its way into the Muniment-room.

The Chimney-piece of the Dining-room, selected as a fine specimen of the highly enriched architecture which distinguished the reign of Elizabeth, is thirteen feet four inches in total height. The compartment above the mantel is entirely devoted to a very full display of heraldic insignia, recording the descent and alliances of the family of More, the rich effect of which is increased by the spirited carvings of the styles, and of the six variously formed panels in which the several shields are inserted. These ornaments are all executed in fine stone, and skilfully wrought. The height of the Chimney-piece, to the top of the mantel, or entablature of the lower division, is seven feet four inches; the entablature is supported by coupled fluted columns, of the Corinthian order, resting on enriched pedestals, giving the whole rather a bold projection. The fire-place is five feet one inch in height, by five feet eight inches in width: here are placed the fire-dogs, the ancient furniture of the hearth. These are finely chased, and are of excellent proportion.

The upper entablature of the Chimney-piece is supported by caryatides, male and female alternately, representing nymphs and fauns tributary to Pomona; the height of the compartment is six feet.

PLATE VI. *Ceilings at Loseley House, the Seat of James More Molyneux, Esq. Date 1562.*—There are few subjects connected with the details of Elizabethan architecture of more interest than the plaster

work ; infinite care was taken to give due projection to all the ornaments introduced, whether on friezes or ceilings : the decorations generally consisted of various combinations of surfaces modelled in imitation of animals or foliage, amidst which the heraldic insignia of the family were frequently repeated. The ceiling of the Drawing-room at Loseley House is thirty-four feet in length, by twenty-three feet in width ; the pattern by which it is embellished is six feet square ; the ribs or mouldings have a projection of ten inches, and the small pendants about two feet six inches. In several of the lesser compartments of the ceiling are introduced the moor-cock and moor-hen, badges of the family of More. In one of the cornices here, is also inserted a mulberry-tree, on one side of which is inscribed, "*Morus tarde moriens* ;" on the other, "*Morum cito moriturum*," being a rebus on the name of the family. The frieze of the Drawing-room, three feet in depth, is charged, amidst the foliage, with the heraldic emblems. The ceiling of the Bed-room, of which a portion is shown in the annexed Plate, is scarcely less to be admired than that of the Drawing-room ; the pattern of smaller dimensions, is in this instance about five feet square.

PLATE VII. *The Gatehouse of Lostock Hall, near Bolton-le-Moors, Lancashire. Date 1563.*—Lostock Hall is one of those curiously constructed timber and plaster buildings with which Lancashire formerly abounded. This mode of architecture continued till the use of brick became general, upon the decay of the forests. The House was framed wholly with timber springing into a variety of forms for its support, while the interstices were filled in with plaster, having a very picturesque appearance : it stands in the parish of Bolton, about four miles westward from the populous town of Bolton-le-Moors, and is the property of the family of Blundell of Ince, to whom it descended with other estates of the Anderton family. The date 1563 is over the door.

The Gatehouse, selected as a specimen, is entirely of stone, and is of evident solidity in point of construction ; the building consists of three stories, flanked by a tower four stories in height, surmounted by a cupola.

The whole width of frontage is about fifty-one feet, including the tower, which occupies twelve feet, and the chimneys three feet; by twenty-four feet in depth. The doorway is seven feet six inches wide, and the obtuse arched head eight feet four inches in height.

The first story is Doric, according to the rule that when one order is used over another the most massive should be undermost: the architectural decorations are few, consisting only of two columns on each side the arch of entrance, with a plain entablature; but the distribution of embellishment to the edifice is not without beauty, and the general composition is excellent. The second story is of the Ionic order, agreeably to the practice of the Italian architects of the sixteenth century, and the columns, like those of the Doric on the lower story, are raised on pedestals; between the columns is a window of eight bays, having over it a small panel, containing the heraldic insignia of the founder: the entablature of this order is enriched with flutings. The third and upper story of the Gatehouse is Corinthian; and over the central bay window are the Royal arms, with the lion and dragon for supporters, as used by Queen Elizabeth. The parapet is singularly light and elegant. The tower, it will be observed, is on the fourth or upper story octagonal on its plan, and is crowned by a graceful cupola.

PLATE VIII. *The Side of the Drawing-room at Boughton Malherbe, in Kent, formerly the Seat of the Lords Wotton. Date 1573.*—Boughton Malherbe is five miles westward from Charing. Here are the remains of a curious and ancient mansion, originally built by Sir Edward Wotton, who was Treasurer of Calais and a Privy Councillor in the reign of Henry VIII.: his younger brother, Dr. Nicholas Wotton, was Dean of Canterbury, and in 1549 was appointed Secretary of State to King Edward VI. Several members of the family of Wotton were prominent characters in the Church and State, from the reign of Elizabeth to that of Charles I.

Boughton Hall fronted the south, and commanded a very extensive view; but at present little is to be seen of its original magnificence. In the parlour are badges of roses and suns in alternate panels of the ceiling, and in the dining-room the arms of the family are carved in

oak ; the spandrils of one of the chimney-pieces bear the date of 1553, the oldest observed upon the structure. The mansion was visited by Queen Elizabeth in the year 1573, during a progress through Kent and Sussex, upon which occasion her Majesty was entertained with a tilting upon the water at Sandwich, and probably the drawing-room at Boughton was then recently prepared for her better reception. In expectation of a repetition of the Queen's condescension, it is supposed that the great hall at this seat was rebuilt in 1579. This is a very interesting and beautiful specimen of architecture, wholly constructed of brick ; the slender octagonal pinnacles which towered above the roof, were originally surmounted by vanes, the usual appendages. At this seat Sir Henry Wotton was born in 1568 ; he was eminent for learning and politics, and for his acquaintance with the fine arts, and was considered an excellent judge of painting, sculpture, and architecture ; in all these pursuits his knowledge was certainly extensive, and his taste, perhaps, not inferior to that of any gentleman of his time. The park at Boughton was enclosed by the first Lord Wotton, and indications of park scenery are yet to be observed in the vicinity of the mansion, which is now the residence of a farmer. The estate devolved to the Stanhope family, one of whom sold it about 1750, to Galfridus Mann, Esq. of Linton, from whom it has descended to Earl Cornwallis, the present owner of Boughton.

PLATE IX. *The Details of the Drawing-room, at Boughton Malherbe. Date 1573.*—All the architectural embellishments of this room are in the Italian style, presenting a very curious specimen of internal decoration : various woods are imitated, and much gilding is introduced. It is about forty feet in length, having the walls throughout panelled with painted wainscot, the styles black with deep blue mouldings and gilded ornaments at the intersections, as shown on the Plate. The pilasters are singularly placed one over another, the height to the lowest member of the entablature, being twelve feet six inches. Doric fluted pilasters six feet in height, and nine inches diameter, are here made to rest on the capitals of shorter pilasters also fluted and of the same order, which again rest on high pedestals ; these are richly ornamented in blue and gold. The entablature, two feet in

depth, is equally enriched, and above it the ceiling rises in a cove, the height of which, in the centre of the room, is twenty-three feet three inches. This ceiling, coloured throughout, is presumed to be one of the most beautiful specimens of embellishment in the kingdom; the ground is white, and the interlaced pattern blue and a reddish brown, judiciously intermingled, the blue predominating. At the various intersections of the pattern, are small oak-coloured compartments, bearing alternately the Royal Badges of the House of Tudor, the fleurs-de-lis, and the red and white rose. The heraldic insignia of the sovereign, and of the family of the lord of the manor, were seldom omitted in the decorations of architecture during the Tudor period. In this room, over the entrance, are painted two very large crests; that on the dexter is very singular, being no less than Satan's head side-faced and couped at the shoulders, sable, with wings to the side of the head, azure. The crest on the sinister side is a falcon belled, and rising, in its proper colours. In the room are three large transom windows, and the beautiful ornaments on the window shutters, shown in the Plate, are not the least interesting specimens of Elizabethan decoration, in this very curious and ancient mansion.

PLATE X. *Ancient Lead-work, various dates.*—The picturesque forms of the old projecting roofs, ornamented with carved verge boards, were often laid aside in the reign of Elizabeth, when stone and bricks came into more general use, and the parapet and coped gable were adopted. The facility of getting off the rain-water by means of lead pipes, obtained for them a preference which they have since held, the drippings from the eaves being both inconvenient and destructive. These pipes were made ornamental, and in corresponding taste with the architecture of the mansion. The earliest specimens shown in this Plate, are those from the old prebendal houses at Winchester, embellished with the rose, pomegranate, and fleur-de-lis, Royal Badges of the House of Tudor. One of these was taken from a pipe at the end of a gutter, between two gables, and shows part of a leaden trough leading from it: the ornaments on these pipes, it appears, were originally gilt.

The next subject in point of date, is the head of a pipe from Sher-

borne, in Dorsetshire, where are several ancient buildings worthy the attention of the architect: this specimen is embattled, and bears the date of 1579.

The manor house at Claverton, on the banks of the Avon, about two miles eastward from the city of Bath, was built in the year 1625, by Sir William Basset: the pipe here shown, is charged with his armorial shield, ermine, on a canton a mullet; beneath are his initials and the date of the foundation of the house.

PLATE XI. *The Plan and Elevation of one side of the Dining-room at Gilling Castle, Yorkshire, the Seat of Charles Gregory Fairfax, Esq. Date 1580.*—Gilling Castle, one of the most remarkable structures in the county of York, is very ancient; part of the present edifice was evidently erected as early as the reign of Edward I., when it was in the possession of the Mowbray family; the original seat of the Fairfax family being at Walton, near Wetherby. Gilling Castle came into possession of this family by the marriage of Thomas Fairfax, Esq. of Walton, with Elizabeth, daughter and heiress of Sir John Etton, of Gilling, in the reign of Henry VII. The Castle stands on an eminence on the western side of the village of Gilling, about five miles southward from Helmsley, in Rydale wapentake. The most ancient part of the Castle is on the eastern front, and commands a very fine view of the valley below, one of the most picturesque in the beautiful district of which this Castle is a prominent feature; bold in its site and interesting from its antiquity. Many additions were made to the old Castle about the reign of Queen Anne; but the Drawing-room here shown, has been carefully preserved in its original state. No house in the kingdom contains such fine examples of stained glass armorial decorations, as are to be found in the windows of this room; and here is also a singular record of the gentry of the county in the reign of Elizabeth, many of whom have been conspicuous in English history. In the upper part of the room, above the oak panelling, are armorial trees bearing shields of arms of each family in every wapentake of the county at that early period, the whole in very fine preservation.

PLATE XII. *One of the Panels in the Dining-room at Gilling*

Castle. Date 1580.—The Dining-room is nearly thirty-nine feet in length, by twenty-two feet in width, exclusive of a large recess at the upper end, and of a very fine oriel, which imparts a cheerful appearance to the apartment. The whole is curiously panelled to the height of about twelve feet, exhibiting a fine specimen of marquetry, a species of inlaid work, very prevalent in the reign of Elizabeth. The dark oak panelling is here inlaid in its several compartments with flowers and knots of holly; the borders of each compartment being also ornamented with stripes of ebony and holly, or pear tree, which are inserted within the carved mouldings: these panels are large, the general sizes being more than three feet and one inch, by two feet seven inches. Above the panels is a carved entablature, and its projecting cornice ornamented in corresponding taste.

PLATE XIII. *A portion of the Ceiling in the Dining-room at Gilling Castle. Date 1580.*—The architecture of the reign of Elizabeth, and of the antecedent monarchs of the Tudor family, is remarkable for a greater profusion of ornament, if not of more exquisite workmanship, than is to be found in any other period of English history. The pendants in the ceilings constitute an important feature: this was a mode of groin work solely the invention of the artists of the Tudor period, and affords one of its strongest architectural characters, and one of the most important differences engrafted upon former styles. The pendants in this ceiling are about two feet from the level to the point of each inverted pinnacle, while the ribs have a projection only of about six inches: the whole ceiling is in equal preservation with the rest of this beautiful interior. The passant goats and lions have apparent reference to heraldic insignia, the display of which was a distinguished feature in the enrichment of domestic architecture.

PLATE XIV. *Specimen of the Stained Glass in one of the bay Windows of the Dining-room at Gilling Castle. Date 1580.*—Gilling Castle surpasses every other mansion in the county of York, in the number and perfect preservation of its armorial windows; these form a splendid genealogical record of the family and its alliances from the earliest period. The arms and matches are richly emblazoned on

shields, within arabesque compartments, composed of a great variety of brilliant colours. The arms of the family of Fairfax of Gilling, ancestors of the Lords Viscounts Fairfax of Emely, are, argent, three bars gemelles gules, surmounted by a lion rampant sable, with the motto "Je ferai durant ma vie." The specimen here selected from one of the large bay windows, records the marriage of William Fairfax, in Edward the Third's reign, to Ellen, the daughter of Sir John Rowcliffe, of Cowthorp, or Colthorp, near Wetherby, in this county, the church of which was founded by one of that family. The arms of Rowcliffe are argent, a chevron between three lions' heads erased, gules. The eldest son by this match, Thomas Fairfax, of Walton, married Elizabeth, the daughter and heiress of Sir John Etton, of Gilling Castle, which estate afterwards came into the family of Fairfax, on the claim of Sir Thomas Fairfax, by petition to King Henry VII., when a commission being issued to inquire into his right, the castle and estate were granted to him, as heir of the ancient family of Etton, of Gilling.

All the stained glass in these windows is presumed to be of English manufacture. It is true, that in the reign of Elizabeth the intercourse with Flanders was greatly increased by commercial relations, and there the arts of design had been diffused by Albert Durer and Lucas Van Leyden, who are deservedly esteemed for their delicacy of execution, and for the fertility of their imagination ; but King Henry VIII. is known to have employed English artists for his father's chapel at Westminster, and at the chapel of King's College, Cambridge, where the beautiful stained glass forms a most distinguished ornament.

The curiously arranged lead work in these windows, at Gilling Castle, produces a very fine effect, mingling as it does with the brilliant colours of the glass. The old artists placed this medium of holding their work together with great judgment, so as to unite the whole in one perfect design, never attempting, as in some modern instances, to conceal the joinings, by using large instead of small pieces of glass.

PLATE XV. *A portion of the Painted Frieze in the Dining-room, at Gilling Castle. Date 1580.*—Above the curiously inlaid panelling of the Dining-room is a frieze, three feet six inches in breadth from the wood-work to the cornice of the ceiling. This frieze is devoted to an

ample display of the armorial bearings of the gentlemen of the county of York, every wapentake being separately distinguished on the several compartments into which the frieze is divided. Each division shows a tree with the shields of arms suspended, and at the foot of the tree is the name of the wapentake to which the armorial ensigns relate. That of Rydale, where Gilling Castle is situated, has been selected as a specimen of the whole series ; it appears to be united with Pickering Lythe, a liberty of the North Riding of the county, adjoining Rydale wapentake, on the eastern side.

The tree, which seems to be a chestnut, is represented in a forest embellished with a variety of flowers, and with fallow deer on either side : the stem of the tree is entwined by a rose-bush in full blossom ; and the shields, twenty-two in number, each emblazoned with arms, are suspended from the branches.

In the Library of his Grace the Duke of Newcastle, at Clumber, in Nottinghamshire, is a manuscript, entitled Sir William Fairfax's Book of Arms, 24th Elizabeth, 1582, and which gives a perfect list of these armorial paintings at Gilling Castle. The shields are upon this tree suspended in three rows, the uppermost consisting of five shields : 1. William Spencer, of Malton ; 2. William Segrave, of Helmsley ; 3. Leonard Perechay, Esq. ; 4. John Spencer, of Edingham ; 5. George Rosse, of Cawton.

The second row of shields, suspended from the branches of the tree, consists of eight, with the arms of the following gentlemen : 6. William Barton, of Cawton ; 7. William Fairfax, Esq. ; 8. Gawin Pollard ; 9. John Atterton, of Fryton ; 10. William Wyvill, Esq. ; 11. Thomas Savill, of Welbery ; 12. Alexander Dawson ; 13. George Mountforte : this shield, it is observed in the Duke of Newcastle's manuscript, ought to have five crosslets gules on the field.

The third row contains eight shields of arms, suspended from the lowest branches of the tree, belonging to the following gentlemen : 14. John Bonvile, Esq. ; 15. William Thornton, Esq. of Newton ; 16. Roger Dalton, Esq. ; but it is remarked in the manuscript before quoted, that the lion in this shield should be or ; 17. has no name to the arms ; 18. Sir Henry Cate, Knt. of Seimer ; 19. Stephen Holford, Esq. ; 20. Sir Richard Cholmeley, Knt. of Rooksby ; 21. Thomas Graye,

Esq. of Barton. Another shield placed on the trunk of the tree completes the number : 22. Edward Manners, Earle of Rutland of Helmsley Castle. The whole frieze is in remarkably fine preservation.

PLATE XVI. *Plaster Cornices at Maple Durham, in Oxfordshire, the Seat of Michael Henry Blount, Esq.*—Maple Durham House has fortunately escaped the innovations that have so generally disfigured the venerable mansions of the Elizabethan age : it occupies a secluded situation, three miles only from the town of Reading, on the banks of the Thames, with a very fine view of the river and the beautiful plantations of Purley, on the opposite shore. The house is at present in the possession of a gentleman of taste, who has superintended its reparation with a careful attention to the original character of its architecture. In the Hall is a remarkably curious assemblage of stags' horns, reindeer horns, and the horns of Asiatic and African goats. This collection is numerous, and appears to have been formed more in illustration of natural history than as ornaments of the Hall, the walls of which, in the reign of Elizabeth, were often garnished with the branching antlers of the hart, stag, or buck ; the chase being almost the only recreation of the inmates of the manorial houses. Maple Durham House contains a collection of pictures, amongst which are some of considerable interest and merit : here is a very fine portrait of Sir Michael Blount, Lieutenant of the Tower, who built the present house ; with his three sons, in rich costume as young "gallants," besides numerous other family portraits, which have been carefully preserved. In the Library is a literary curiosity, the original letters of Pope to Martha and Theresa Blount, which are referred to in Bowles's *Life of the Poet*, carefully bound in three volumes. Many of the apartments at Maple Durham are enriched with ornamental plastered ceilings, common to the age in which the mansion was built. Two of the relievos on the friezes in Bed-rooms are engraved as specimens of the character and design of these accessories to the ceiling ; in one, the dragons and roses, heraldic insignia of the House of Tudor, form conspicuous portions of the enrichments.

• PLATE XVII. *The Elevation and Plan of the Front of Montacute*

House, Somersetshire, the Seat of William Phelips, Esq. Date 1580.—Montacute House, a magnificent specimen of the architecture of Elizabeth's reign, stands upon a gentle ascent, within four miles of the town of Yeovil, and was built by Sir Edward Phelips, son of Sir Thomas Phelips, of Barrington, near Ilminster, who was one of the sergeants-at-arms to the Queen. The name of Montacute is derived from a conical hill very near the mansion : on it is a tower commanding an extensive view of the Vale of Somerset and the British Channel. The prospect includes the hills below Minehead and Blackdown, Taunton, Quantock hills, Bridgewater bay, and the coast of Wales ; Brent Knoll, the whole range of Mendip, with the city of Wells and Glastonbury Torr ; Creech and Knowl hills, Alfred's tower, and the high lands about Shaftesbury ; also the Dorsetshire hills, and Lambert's Castle, near Lyme. At the foot of this hill is the site of a priory, of which the only remain is a fine gatehouse.

The plan of Montacute House, on this front, bears resemblance to the Roman letter E, a form which is said to have been intended by Sir Edward Phelips, as a mark of respect for his Royal mistress. The house is entirely constructed with a brown coloured stone found on the estate.

The length of the eastern, or principal front, is about one hundred and seventy feet ; it is three stories in height, and is surmounted by gables and a parapet crowned with pinnacles : the whole combining much simplicity of design with a certain richness of ornament. Each story is marked by its entablature ; the bays of its numerous windows are divided by stone mullions ; and between each window of the uppermost story are recessed niches, containing a series of statues the size of life, in Roman armour, resting on their shields. The porch, in the centre, projects about ten feet, which projection is carried up the whole height of the front, and surmounted by a semicircular headed gable, also containing a recessed niche and Roman statue. The gables over the larger bay windows, one on either side the porch, are surmounted by couchant lions, having reference to the supporters in the family arms, which are sculptured over the entrance to the porch.

The wings, twenty-eight feet in width, project about the same distance from the front ; these are crowned by ornamental gables, ad-

mitting of a fourth story, lighted by a small bay window with a hooded moulding. The extent between the wings on this front is filled by a terrace, ascended by a flight of seven steps the whole width; and below the terrace, which commands a view of the open country, is a spacious court, inclosed by a wall and balustrades: this area is tastefully laid out in broad gravel walks and grass plats.

PLATE XVIII. *The Side Elevation and Returns of Montacute House, with Details. Date 1580.*—Mr. Buckler has remarked that the union of the Elizabethan with the more ancient style of domestic architecture, and their respective characters and claims to approval, may be remarked with considerable exactness. The square-shaped mullioned windows were improved into a bow at Montacute House, after the model at Hengrave; but, he adds, that they admitted of no other pleasing variety. The introduction of an oriel window, planned with picturesque irregularity, without unnecessary sacrifice of internal comfort, is favourable to external beauty. The oriel windows at Montacute give light to a gallery about one hundred and seventy-eight feet long by twenty-one feet in width, originally a library, but afterwards converted into a picture gallery, containing portraits of the connexions of the family of Phelips, chiefly by Sir Joshua Reynolds, and by T. Beech, of Bath.

The western front of Montacute House was originally grand; and by the addition of an ancient screen, removed from Clifton House, near Yeovil, and rebuilt here about the year 1760, it presents an appearance of richness and elegance: this screen is placed between the wings in front of the original edifice; it is surmounted by finials crowned with grotesque figures, rising from turrets connected by a pierced parapet.

The details on this Plate show particularly the sides of the wings and of the porch. The arch of entrance has over it an armorial panel within a broad moulding: the arms of Phelips are a chevron between three roses barbed and seeded; the crest, a square beacon on two wheels, and filled with fire; and two lions, as supporters to the shield. Above the large panelled door is an inscription dictated in the spirit of old English hospitality:

**Through this wide opening gate
None come too early,
None return too late.**

Over the entrance into the hall is a curious bas-relief representation of the custom of skimming or stang-riding, which prevailed in many parts of the kingdom. In the hall is a series of family portraits, beginning with that of the founder of the house, all in fine preservation. In the windows are the arms of different families, quartered with those of Phelips: there are stained glass armorial windows also in the library.

PLATE XIX. *Plans and Elevations of the Pavilion, Temple, and Angle Pier, at Montacute House, Somersetshire. Date 1580.*—The court upon its eastern front is a very fine and appropriate accessory to this stately mansion. At the flanks of the building the parapet walls are projected to the extent of two hundred and sixty feet; an arrangement which gives a unity and character to the principal approach rarely surpassed. The height of the wall, to the top of the balusters, is about eight feet; and at the distance of ninety feet from the house, the continuity of the wall is broken by a small peripteral temple or lantern, rising about twenty-five feet: it is open, and very light; the soffit, filled with an ornamental design, is seen from the ground. At the farther distance of one hundred and eighty feet from the house rises a pavilion, or lodge, two stories in height, and square on its ground plan, but with projecting oriel windows on every side, the whole crowned by an ornamental embattled parapet, plain pinnacles, and an ogee-formed roof, terminating in a double hoop. The manner in which the small Doric columns are introduced in the angles of the lodge is shown on the Plate, as well as a view of the door. Two plain square piers form the extremities of this well-proportioned avenue to Montacute House. The edifice, being entirely of stone, and enriched with ornament, unites with the architectural enclosure in forming a grand composition, bearing marks of taste and skill in its design. The building was commenced in the year 1580, and was completed in 1601, for the sum of £19,500, and has remained in the possession of the

founder's family up to the present period. In the great drawing-room is a portrait of the celebrated Earl of Essex, presented by that nobleman to his friend, Sir Edward Phelips, who built the mansion; and also a portrait of King James I., given by his Majesty to Sir Robert Phelips, the son of the founder. Some Roman vases, dug up in the neighbourhood, are preserved at Montacute House.

PLATE XX. *Part of the Ceiling of the Old Dining-room at Deane, Northamptonshire, the Seat of the Earl of Cardigan. Date 1584.*—The mansion at Deane stands in a beautiful park on the confines of the Royal forest of Rockingham, about ten miles south from Stamford. It is built entirely of stone, without pretensions to regularity, and presents in its several fronts a succession of towers, turrets, and buttressed walls: the eastern front is the most ancient, and is ornamented with armorial devices. Before the house is a sloping lawn, bounded by luxuriant woods, and relieved by a fine expanse of water, which is crossed by a bridge of three arches: on the other side are extensive pleasure grounds, where the plantations are adorned with ornamental structures, giving a picturesque effect to the various views from the mansion. The great hall at Deane, is a remarkably fine room; a beautiful open worked timber-framed roof rising the whole height of the building; the walls hung with a collection of portraits of the most distinguished members of the family of Brudenell; and its mullioned windows filled with stained glass, showing the arms of the noble houses of Bruce and Montagu, alliances of that of the possessor of the mansion, together with numerous quarterings, including the arms of Bulstrode, Entwissell, Banester, &c. In the library the windows also are of stained glass, and the subjects armorial. In this room, besides a fine collection of books, are several manuscripts relating to the county of Northampton, written by Thomas, first Lord Cardigan, who being confined in the Tower of London during the Commonwealth, made abstracts from the more curious records there deposited.

The principal apartments at Deane, are spacious and lofty, and several of them exhibit examples of ancient arrangement, containing numerous portraits and other pictures of considerable interest.

The ceiling of the old Dining-room is grand in its design, which

seems chiefly armorial ; the depth of the mouldings and length of the pendants are shown on the Plate. The ceilings of the larger rooms in the Elizabethan age were always decorated, and the patterns often exhibit a great deal of taste. Sometimes the beams were exposed and the joists moulded, but the surface was always diversified, never left entirely plain.

PLATE XXI. *The Side of the Gallery at Haddon Hall, Derbyshire, a Seat of His Grace the Duke of Rutland, K.G. Date 1589.*—Haddon Hall, about two miles from the town of Bakewell, one of the most perfect and curious baronial mansions in the kingdom, stands on a rock in the midst of thick woods, the river Wye winding in the valley at a great depth beneath the walls. The building includes two large courts, and the whole is embattled and surrounded with turrets. The gate-house on the north had originally double gates, presenting all the apparent forms of regular defence.

Although tolerably uniform in its outward appearance, Haddon Hall has certainly been built at different periods : there is a date of 1427 on some stained glass in the chapel ; and it is not improbable that the eastern part of the mansion was built by Sir Richard Vernon, Treasurer of Calais, in the reign of Henry VI. Sir Henry Vernon, his grandson, was governor to Prince Arthur, the eldest son of King Henry VII., and there is a tradition that the Prince frequently lived with Sir Henry at Haddon Hall. Sir George Vernon, the son and successor of Sir Henry, acquired by his hospitality the name of “the King of the Peak.” He built some portions of this curious edifice. In the old drawing-room are carved the initials E. P. with the Prince of Wales’s badge of the feathers, and the date 1545. Sir George Vernon’s daughter and heiress, Dorothy, married Sir John Manners, by whom the southern front of Haddon Hall was built in the reign of Elizabeth. The northern front was subsequently erected by John, Earl of Rutland, and the descendants of this noble family continued to reside here for more than a century. The first Duke of Rutland in the reign of Queen Anne, is said to have maintained a household consisting of seven score of servants, and nothing can convey a more complete idea of the ancient mode of living, than a survey of the offices connected with the great hall at Haddon.

The state apartments are few in number, as in all ancient mansions where the provision of officers and attendants of the household was so great. Besides the gallery, the dining-room, the lord's parlour, and two others not particularly designated, there are only two small rooms that can be said to belong to the principal suite; these were ladies' chambers, and were approached from the dining-room.

PLATE XXII. *Details of the Door and Side of the Gallery at Haddon Hall, Derbyshire. Date 1589.*—The great gallery, one hundred and ten feet in length, by seventeen feet in width, is entirely panelled with dark oak, enriched with a profusion of elaborate carvings, in which the heraldic insignia of the families of Vernon, Ros, and Manners are very conspicuously displayed. The frieze, headed by a singularly turreted and embattled cornice, is charged with the peacock in his pride, rose branches, and a boar's head erased and ducally gorged; and immediately beneath these crests are the arms of Manners and Vernon, on ornamental shields, represented as pendent from the frieze. In one part of the gallery is the date 1589, the year when the carving was executed. Besides a deep recess in the midst of this gallery, fifteen feet by twelve in dimension, there are also several large bay windows. The Manners' crest, a peacock, is again introduced on the apex of the pediment in the Door-way.

PLATE XXIII. *The End of the Drawing-room of a House at Yarmouth, in Norfolk, the Residence of Charles John Palmer, Esq., F.S.A. Date 1596.*—The house of Mr. Palmer at Yarmouth, is externally modern, with no remarkable architectural distinction; it stands on the quay, one of the finest in England, about midway between the farther extremities of the town, and was erected by Benjamin Cooper, Esq., afterwards one of the members of Parliament for the borough, and who took a prominent part in its affairs. The house has frequently changed owners, and it is surprising that so much of the original structure should have been so carefully preserved from innovation. The dining-room, the drawing-room, and a north chamber, are in their pristine condition, and afford an admirable illustration of domestic architecture, during the reign of Elizabeth. In the year 1635, the

property was sold to John Carter, a wealthy merchant and alderman of the town ; and at the period of the grand rebellion, shortly previous to the King's death, this house was occupied by a portion of the parliamentary army. In the Drawing-room, the subject of this Plate, a consultation of the principal officers was held, at which the death of the King was resolved upon : this, at least, is the tradition on the spot, which is not unsupported by concurrent facts. John Carter, the possessor of the house at this eventful period, died in the year 1667, and his son in 1700 ; both are buried in the chancel of Yarmouth Church.

The estate then devolved upon Nathaniel, brother of the last mentioned gentleman. Nathaniel Carter was a merchant of this town, who had acquired an ample fortune, and married Mary, the youngest daughter of Henry Ireton, Esq., Lord Deputy of Ireland, son-in-law of the Protector, Oliver Cromwell : he died at this house in the year 1722, and devised his property to John Davall, Esq. of Mitchelstow Hall, near Ramsay, in Essex, who sold this house in 1752, to Susanna, the widow of Joseph Meek, formerly Mayor of Yarmouth. In the year 1774, the house was purchased by William Taylor, Esq., who was Mayor of Yarmouth at three successive periods. During his last mayoralty, he entertained, in these apartments, the Princess of Orange, Prince William her son, and their retinue, who landed at Yarmouth, from Holland, on the 19th January, 1795, and who the next day were joined by the Stadtholder and his suite.

In 1809, the house became the property of John Danby Palmer, Esq., who was Mayor of Yarmouth in the year 1821, and again in 1833. From a privately printed account of the house, illustrated with forty-three plates, the above particulars have been derived.

PLATE XXIV. *Details of the Chimney-piece in the Drawing-room of a House at Yarmouth, Norfolk. Date 1596.*—English oak forms the staple material of this Chimney-piece, which is no less elegant in its design than it is rich in its execution. The fancy displayed by the carvers in embellishing the panels, and in covering the shafts of the pillars and the surfaces of the mouldings with ornament, proves that the workmen were constantly seeking for novelty and variety. The most tasteful forms are employed in diapering the frame work which

surrounds the royal insignia in the central compartment; the arms and supporters here inserted, those of King James, are evidently an addition to the original work, and were probably placed here immediately on the accession of that monarch. The Mantel-piece is supported at either end by coupled Corinthian columns fluted. The rich arabesque ornament is shown on the Plate: figures terminating in foliage support a circular compartment, charged with the classical emblems of commerce and plenty, the caduceus and cornucopiæ. The fire-place is six feet three inches wide, and four feet seven inches high. The chimney-piece rises to the height of the room, ten feet, and the upper story is divided into three compartments, surmounted by a frieze and cornice: one of the upper columns with its pedestal, the ornamental borders of the panels, and one of the modillions of the entablature, are shown on the Plate, with a scale to ascertain their precise dimensions.

PLATE XXV. *A portion of the Side of the Drawing-room of a House at Yarmouth, Norfolk. Date 1596.*—This Drawing-room has the advantage of a western aspect; it contains three windows on the front towards the river Yare; and opposite the central window is a door opening upon the staircase. The apartment is thirty feet in length, by almost twenty in width, and is panelled throughout to the height of six feet six inches, with plain panels between fluted Corinthian pilasters, which support a continued entablature. The attic is of a more enriched character; here terminal figures, with male and female heads alternately, support the upper frieze and cornice. Between the termini, are small elliptical headed arches. The ornamental compartment in the pediment over the doorway, is charged with a shield bearing the arms of the ancient company of Spanish merchants.

PLATE XXVI. *One half of the Ceiling in the Drawing-room of a House at Yarmouth. Date 1596.*—The Ceiling of this apartment is profusely adorned with projecting mouldings and pendants; the curvatures of the mouldings form knots at the intersections, and divide the whole into fifteen separate compartments, each enriched with various representations of fruit and flowers, arranged with great elegance. The design of this Ceiling is very elaborate, consisting

alternately of squares and crosses, but joined by loops, a feature not common. Two of the compartments are here given at large, together with sections of the mouldings and pendants.

PLATE XXVII. *Friezes carved in Oak, in the North Chamber of a House at Yarmouth, the Residence of C. J. Palmer, Esq., F.S.A. Date 1596.*—This chamber adjoins the Drawing-room before described, and is eighteen feet square in its dimension. The walls are panelled with oak. The Chimney-piece is equally elegant in its design with that of the drawing-room, and is engraved amongst the illustrations to the Account of the House by Mr. Palmer. The carvings shown on this Plate represent the central and one of the side panels of the entablature over the lower columns of the chimney-piece. Both consist of a scroll and strap pattern, in which bunches of fruits are introduced.

PLATE XXVIII. *A Chimney-piece in the Great Hall at Hardwick Hall, Derbyshire, the Seat of his Grace the Duke of Devonshire, K.G. Date 1597.*—Hardwick Hall stands in a fine park, adorned by venerable oaks, and upon a very high ridge of ground, commanding a most extensive and delightful prospect into the adjacent country, more especially towards the west. The mansion was built in 1597, by Elizabeth, Countess of Shrewsbury, daughter of John Hardwick, Esq. This lady had been married twice before she became the wife of the Earl of Shrewsbury, first to Robert Bailey, Esq., and Sir William Cavendish, and it was not till after the death of her first two husbands, that she erected this stately edifice. There are very few mansions like Hardwick, which give so clear and complete an idea of the architectural taste of the times in which it was built; and by the singular good taste of the possessors, it has been suffered to remain in its primitive state, with much of the ancient furniture, to this day. Over this Chimney-piece in the Great Hall, is a beautiful arabesque compartment of very large size, in which is fully displayed the armorial achievement of the Countess of Shrewsbury; the lozenge-formed shield is charged with a saltier engrailed, and in chief three roses, her paternal arms of Hardwick, as now quartered by the present Duke; the supporters are two hinds, each collared, the whole painted

and emblazoned. In the Great Hall is the history of Patient Grizel, in old tapestry, and in the gallery is a very curious collection of portraits of distinguished characters.

PLATE XXIX. *The principal Elevation of Bramshill House, in Hampshire, the Seat of Sir John Cope, Bart. Date 1603.*—Bramshill House is in the parish of Eversley, on the borders of Berkshire and Surrey, at a short distance from Hartford Bridge: its situation is open and commanding, and as a specimen of Elizabethan architecture, merits particular attention, exhibiting all the stateliness for which the period referred to was remarkable, with a suite of apartments both large and lofty. The amplitude of its dimensions indicate a princely residence, and it is traditionally reported to have been erected for the highly accomplished and amiable Henry Frederick, Prince of Wales, the eldest son of King James I., who died at the age of eighteen, in the year 1612. Bramshill House was the residence of Edward, Lord Zouch, of Haringworth, a nobleman highly favoured by King James, who appointed him Lord Warden of the Cinque Ports, and Constable of Dover Castle.

Bramshill Park is not large, but there is an historical anecdote connected with it, which gives the spot some interest. Dr. George Abbot, Archbishop of Canterbury, who took an active part in all the great transactions of state, when in a declining state of health, used in the summer to retire into Hampshire for the sake of recreation, and had accepted an invitation from Lord Zouch to hunt the fallow deer in his park at Bramshill. During the enjoyment of his sport, he one-day accidentally killed that nobleman's keeper by an arrow from a cross-bow, which he had aimed at one of the herd. This misfortune threw the Archbishop into a deep melancholy, and the prelate ever afterwards kept a monthly fast on Tuesday, the day on which this fatal accident happened. The Archbishop's conduct was submitted to inquiry, but it did not lessen him in the King's favour, who observed, "that an angel might have miscarried in this sort," and accordingly his Majesty granted him pardon, and declared him still capable of all the authority of a primate.

In the reign of Charles I. Bramshill House was partly destroyed by fire, a circumstance which is noticed by Fuller. In 1673, it was the

residence of Sir Andrew Henley, Bart., but has been for a considerable time the property of the family of the present possessor, one of which built the mansion at Kensington, now called Holland House.

PLATE XXX. *The Oriel Window in the Western Elevation of Bramshill House, in Hampshire. Date 1603.*—In the architecture of Bramshill House, is to be observed the attempt at Italian improvement, then newly introduced. The main building, three stories in height and about one hundred and forty feet in extent, is constructed with brick, with stone dressings to the numerous large and lofty windows; the quoins also are of stone, and the whole is surmounted by an open carved parapet of the same material. The central compartment of the principal front, about twenty feet in width, is built wholly with stone, and displays a profusion of ornamental decoration, including the very fine Oriel Window shown on the Plate. This portion of the building, an interesting architectural specimen, is carried up with terminal pilasters of the Doric, Ionic, and Corinthian style, from story to story, and is surmounted by a florid pediment which is perforated.

The Oriel, or compas Window, in the centre of the front, is singularly beautiful in design, with much lightness and elegance in its details. This species of window is one of the most ornamental features in the exterior of a building, and equally cheerful in the interior. In the instance here given, the beauty of its proportions renders it an example particularly worthy of attention.

PLATE XXXI. *The Elevation of the Eastern Side of Bramshill House, in Hampshire. Date 1603.*—This front towards the east, exhibits comparatively little ornament, but shows that general uniformity in design was preserved, even although it was necessary for internal convenience to vary the situation and size of particular windows. In the centre of this front is a bold projection, in which is the arch of entrance, and above it a bay window. This projection, like the rest of the building, is crowned with an ornamental pierced parapet, and the whole is surmounted by a large gable, containing a recessed niche and statue of King James I. This front is about one hundred and twenty-four feet in extent, and two stories in height.

PLATE XXXII. *The Elevation of the Southern Side of Bramshill House, in Hampshire. Date 1603.*—The extent of this front is about one hundred and ninety-three feet, and in height, to the top of the parapet, forty-six feet : its principal feature, and most important difference from the other fronts of this noble building, is a terrace twenty-five feet in width between the projecting wings, a kind of architectural fore-ground to the garden, which is extremely beautiful. The terrace is bounded by a balustrade, and the general effect is very striking.

PLATE XXXIII. *Balustrades, from the Deanery at Lincoln, and from Bramshill House. Date 1603.*—The first subject of this Plate is a very beautiful crest or ornamental parapet of the Deanery House at Lincoln, rising three feet above the building, constructed about the same period as Bramshill House.

The second example shown is the pierced parapet, which crowns the whole of the house at Bramshill. The height of the parapet is three feet seven inches, and the small piers, about fourteen inches in width, are about four feet five inches distant from each other : the effect of the pierced work between them is very fine : a more light and elegant parapet is rarely found, even in the compositions of the best Italian architects. The parapet, a great improvement to the elevation, is an architectural feature that in the Elizabethan era was much varied, but for simplicity of design it would be difficult to produce a finer instance.

The balusters of the terrace at Bramshill, which form the remaining example, are excellent in their proportions, and well adapted to the purpose for which they are applied. The height of the balustrade is three feet three inches.

PLATE XXXIV. *The Arcade at Bramshill House, in Hampshire. Date 1603.*—The Arcade on the terrace of the southern front is here shown : it is a feature of domestic architecture, borrowed from Italy, where the terrace answered the purpose of exercise, and became an important accessory to every villa. In the present design, it may be objected by the classical architect that the imposts of the arches rest

upon the pillars, and convey an appearance of instability. This idea has been combated by Mr. Woods, in his "Letters of an Architect," who admits that the judgment does not easily reconcile itself to arches upon columns or on posts, for a column is only an ornamented stone post, but he confesses that there is a delightful lightness and airiness of effect produced by the distribution, difficult to be obtained by other means. The enrichments of the arcade at Bramshill are extremely pleasing. The order intended is Doric ; but in this instance it is made to assume all the lightness of the Ionic : the triglyphs and ornamented metopes, together with the simple capitals of the columns, are the only distinctions by which the identity of the order is determined.

PLATE XXXV. *The Stone Screen in the Hall at Bramshill House, in Hampshire. Date 1603.*—The Screen, at the lower end of the ancient halls, was a necessary arrangement, to mask the entrances from the offices, and much embellishment was usually lavished upon it. In ruder times it was customary to inscribe this part of the mansion with notices of invitation and welcome to the hospitality then ostentatiously exhibited ; as at Halnaker House, in Sussex, now belonging to the Duke of Richmond, where the doors are labelled with the words, "Le Bien Venue," and "Come in and drinke," coarsely carved. The screen at Bramshill bears numerous shields, seemingly intended for emblazonment of the arms of the neighbouring gentry, who might be welcome to the spread of good cheer inseparable from the domestic establishment of a large mansion. The simple inscription at Montacute House, in Somersetshire, "And yours, my friends," answered the same benevolent purpose as the emblazoned frieze at Gilling Castle, where the members of every division of the county of York are separately distinguished by their family insignia. The height of the screen in the hall at Bramshill is thirteen feet, and the depth of the entablature, containing a double row of sculptured shields, is two feet six inches. In the spandrils of the arches are introduced small female figures, one in each, emblematical of Justice and Wisdom, Industry and Plenty. The order intended in this enriched portion of the hall is Corinthian ; but the architectural features are so modified by the exuberance of decoration as to be scarcely perceptible. A section of

the Screen is given on the same Plate, by which its relative thickness may be determined ; and in the details the arabesque ornaments of the sculptured shields are shown at large.

PLATE XXXVI. *The side of the Drawing-room at Bramshill House, in Hampshire. Date 1603.*—In the mansions of our old nobility, the next room, in point of importance to the hall, was the guest-chamber, into which the company retired, sometimes called the drawing-room, a name abbreviated from withdrawing room : the phrase is generally supposed to be of more modern date ; but in the age of Elizabeth, Whetstone, in his *Heptameron* says, “The queene sent for the chosen company who were placed in the drawinge chamber :” proving the use of the term, even before the torrent of puritanical zeal had subdued ancient splendour, and French taste had been introduced in the reign of Charles II.

The drawing-room at Bramshill is lighted by four bay windows of different sizes ; and to its whole height, about sixteen feet, is panelled with oak, the ribs or styles being carved, and the surface of the panel left plain. The frieze is a beautiful design of a running pattern of foliage and fruit, which is shown at large on the next Plate, together with the mouldings and size of the panels. The richness occasioned by the variations from uniformity of surface in these large rooms is very striking.

PLATE XXXVII. *The Details at large of the Drawing-room and Library at Bramshill House, Hampshire. Date 1603.*—The first subject of this Plate is one of the upper panels of the Drawing-room, surmounted by its beautiful Corinthian entablature, in the frieze of which are introduced the fig, the grape, and the pomegranate, each with its appropriate foliage and blossoms ; the architrave rests on dentils, and the frieze is overshadowed by a bold modillioned cornice slightly enriched with carving.

One of the lower panels, part of the dado in the same room, is also shown on this Plate, with a section of the projecting mouldings. The upper panel is two feet ten inches, by two feet four inches in dimension ; the lower, two feet seven inches, by two feet six inches.

The plaster frieze in the Library, of a very elegant arabesque pattern, quite in the Florentine taste, is nineteen inches in width. The workmanship is excellent, and shows the great perfection the art of plastering had attained.

PLATE XXXVIII. *Ceilings at Bramshill House, in Hampshire. Date 1603.*—The Ceilings at Bramshill are not less characteristic of the Elizabethan period than the other architectural parts of the mansion ; those of the old Library and Drawing-room have been selected as excellent examples, and it is not often that such fine specimens have been preserved. The designs, which afford a pleasing variety, are so well arranged, that but little of the plain surface is left, and the compositions, abundantly ornamented, are managed with all the skill necessary to produce a light and elegant effect.

PLATE XXXIX. *The Chimney-piece in the Drawing-room at Bramshill House, in Hampshire. Date 1603.*—The massive appearance of this Chimney-piece is not injudiciously contrasted with the lighter panelling and richly worked ceiling of the same apartment : it is altogether executed in a more solid and less ornamental style of art. The design is classical, and after the manner of Vignola : it comprehends two stories in height ; the lower being Doric, and the upper Ionic. The distribution of the members is pure and regular ; the columns, with their capitals and entablature, are well suited to each other, and the whole is surmounted by a sculptured pediment, which rises to the cornice of the room. The shafts of the columns are of variegated marble ; and the upper compartment of the Chimney-piece is composed of separate pieces of the same diversified material, disposed in a manner rather formal, over the surface. The frieze of the upper order is also formed of coloured marble in the centre ; and over the columns, the entablature is broken, which considerably relieves the effect, and preserves the appearance of solidity produced by the bold relief given to the several parts. The basement seems almost too low for the order above it. The fire-place, six feet in width, is four feet eight inches high, and retains the ancient andirons, or dogs, used for burning wood : these are of the larger sort, and are much ornamented,

particularly at the lower part. A profile of the projection of the Chimney-piece is shown on the Plate.

PLATE XL. *The Side of the Drawing-room at Stockton House, in Wiltshire, the Seat of Harry Biggs, Esq. Date 1610.*—Stockton House is situated in a deep valley on the banks of the river Wily, which joins the Nadder, and forms an important branch of the upper Avon ; it is about six miles north-eastward from the town of Hindon, near the beautiful downs for which its vicinity is celebrated. The mansion was built about the year 1610, by John Topp, Esq., one of the ancestors of Francis Topp, who was created Baronet by King Charles II. in 1688. The Drawing-room may be pronounced one of the best examples of interior decoration in the Elizabethan style now remaining in Wiltshire, and the more interesting from the very excellent preservation in which its ornamental features are carefully maintained.

In length this beautiful apartment is thirty-three feet eight inches, and in breadth, exclusive of a large oriel at the upper end, it is twenty feet two inches : in height the room is not more than eleven feet. It is situated in one of the angles of the mansion, and is lighted on two of its sides by large bay windows. The oriel, or deep recess, at the upper end of the room, is above eight feet square, and the bays of its fine transom window contain some armorial compartments in stained glass. The chimney-piece, shown on the Plate, is two stories in height ; both are of the Corinthian order, and the coupled columns of the lower story surmount a pedestal. In the ornaments of the frieze and the upper compartments of the chimney-piece, invention has produced a variety of arabesque forms. The whole apartment is panelled with fine oak, in small panels, with bold and simple mouldings ; on the walls no surbase is indicated, but the Corinthian pilasters are raised on very high pedestals, which are enriched on the upper parts by carved ornaments, taking the form of small arches, their spandrels and centres filled with arabesques. The pilasters support a highly decorated frieze, or modillioned cornice, which, as well as the pedestal, is shown at large on the Plate. Within the apartment, at the lower end, a most beautiful porch of carved oak is introduced, which was evidently so placed to break the force of cold air issuing

from the door. This highly enriched portion of the room is surmounted by figures of Diana, Minerva, and Apollo. The ceiling of this apartment is not less ornamental than its walls; it is divided into large compartments of a florid pattern, having small pendants at the intersections; the interstices of the ribs are filled with foliage, and with various attributes of rural life, swans and fishes, the wild boar, hounds, deer, &c. Few examples are now to be found of more interest to the architect than this splendid room at Stockton, the decorations of which have never been disturbed by the fickle taste of intervening proprietors, since its foundation.

PLATE XLI. *The centre Compartment of the Arcade at Hatfield House, Hertfordshire, the Seat of the Marquess of Salisbury. Date 1611.*—Hatfield House is situated on an eminence, commanding views in every direction of an undulated country, equally remarkable for its natural beauty and excessive fertility; the park is watered by the river Lea, and is distant six miles from St. Alban's, and seven from Hertford. This house is perhaps the very first in the kingdom where a view of landscape scenery was considered in the design: its situation possesses great advantages to recommend the choice, the ground rising with a gentle ascent: the mansion on every side presents itself as a noble and commanding object. The architects, John Thorp, Bernard Jansen, Gerard Christmas, Robert and John Smithson, and Nicholas Stone, were all in high repute at the time Hatfield House was erected; and it is rather singular that a building which displays a combination of architecture on such a magnificent scale, and has attracted much admiration on account of the grandeur and beauty of its proportions, should have remained so long without the architect's name being known; but to none of the great names of that interesting period, which are extant, has the merit of this excellent design yet been attributed. There is certainly enough of the Florentine manner in the beautiful arcade on the southern front, to induce an opinion that the design was procured from Italy, but no proof can be obtained that such was really the case.

The two wings on the principal front of Hatfield House, are connected by a magnificent centre, raised with two orders of architecture;

and with its entrance porch, which is highly enriched, may be considered as the most commanding feature of the edifice. The basement story comprises an arcade or corridor, extending the whole length between the wings, and constructed upon the Italian plan, affording means of exercise in the air, but sheltered from the sun or rain. The Doric order adopted in this arcade, agrees with the proportions used by San Gallo, of Florence, and other Italian masters; the shafts, resting on pedestals, are partly fluted and partly covered with arabesque ornament. The tower, which is over the central compartment of the arcade, rises to the height of seventy feet, and is divided into three stories, having a bold projection which breaks the uniform line of the front. The second story of the tower is of the Ionic order, and the third Corinthian; in the last are sculptured the full armorial bearings of the noble founder of the mansion. The parapet is pierced with the date of the year at the completion of the building, 1611, and above that are his lordship's armorial crest and coronet.

PLATE XLII. *A Compartment in the Upper Story of the South Front of Hatfield House. Date 1611.*—Hatfield House occupies a grand parallelogram two hundred and eighty feet in length, and seventy feet in width. On the southern front, two wings project at right angles, each one hundred feet, with a breadth of eighty feet, forming together, with the centre division, three sides of a court, one hundred and forty feet in extent, the extreme length of the front being three hundred feet. The material of which the mansion is constructed, is principally brick, but the cases and mullions of the windows, the Ionic pilasters and architectural enrichments, as well as all the prominent parts most exposed to injury, are of stone. In these the destructive effect of time is scarcely perceptible, while it has given the whole the mellow picturesque character of age; the weather-stained and mossy bricks harmonizing admirably with the gray hue of the stone, and with the surrounding landscape. It is also believed that no house in the kingdom, erected at so early a date, remains so perfectly entire as this. The elevation possesses perfect unity of design and execution, in which the chaste and vigorous feeling, characteristic of the Elizabethan period, is remarkably prevalent. The windows of the upper story,

which give light to the long gallery, are square-headed and mullioned, and are admirably proportioned to the spaces between the Ionic pilasters, here introduced to relieve the plainness of the surface. The entablature charged with arabesque ornament, is surmounted by an elegantly pierced parapet, at the height of fifty feet from the ground.

Hatfield House forms one of the subjects in Mr. Robinson's *Vitruvius Britannicus*, but the details now shown are not given in that valuable work; amongst the illustrations, is, however, a most beautiful view of the gallery to which these windows belong; the length of this gallery is one hundred and sixty-three feet, but notwithstanding its extreme length and richness of architectural character, the engraving is finished with accuracy, while the general peculiarity of effect is at the same time admirably preserved.

PLATE XLIII. *Details of Hatfield House, Hertfordshire. Date 1611.*

—The subjects of this Plate are: 1. The upper part of one of the corner turrets of the wings. 2. One of the windows of the upper story of the wings, the entablature, the lead pipes, and plan of the oriel window on the front. 3. The pierced parapet on the principal façade.

The large square corner turrets of the wings, are fifty-two feet six inches in height, to the top of the cornice, and are crowned by cupola formed roofs, covered with lead, rising thirteen feet to the top of the ball on the pinnacles; these are terminated by gilded vanes, ornamented on the outer edges with fleurs-de-lis. Each wing has its enriched entrance porch, and the broad surface of their fronts, between the massive turrets, is broken by projecting oriel windows, which are surmounted by ornamental sculpture. These bold projections produce alternate masses of light and shade in a manner exceedingly pictorial; a proof of the masterly skill with which the plan of the mansion was contrived.

The beautiful open worked parapet, on the central division of the building, here shown, exhibits the spirited character of the sculptured enrichments profusely employed; the small piers of the parapet over each of the Ionic pilasters, are surmounted by lions holding shields, the heraldic supporters of the Cecil insignia.

PLATE XLIV. *The Staircase at Hatfield House, in Hertfordshire. Date 1611.*—The Great Staircase at this noble mansion is made the subject of one of the plates in Mr. Robinson's "Vitruvius Britannicus," and its details are here shown with the advantage of a scale, by which its minutest dimensions may be readily ascertained. The staircase, forming one of the principal internal features, opens from the upper end of the great hall, and leads immediately to the apartment called King James's room : the noble flight of steps contains five landings, and occupies a space thirty-five feet by twenty feet nine inches in extent. The balusters are massive, and boldly carved ; in their enrichments the Italian forms are found to prevail, and on the principal standards rising above the hand-rail, various genii are represented, bearing musical instruments and other emblems : some of the standards are surmounted by lions, the heraldic supporters used by the family of Cecil, holding guideron shields. The ceiling of the staircase exhibits a diversified taste, particularly the uppermost division, which is enriched by a very beautiful pendant, in the Florentine taste. The very massive woodwork of the staircase is covered with a profusion of arabesque decoration, each panel or die differing from the other, the designs of which will be best understood by reference to the Plate, in which several of the principal standards are represented.

PLATE XLV. *Wickets, from Little Chart Church, in Kent, and from Hatfield House, in Hertfordshire.*—The ascent of the staircase at Hatfield House is guarded on the first landing by open-worked carved wickets, placed there probably to prevent the favourite dogs having access to the rooms of state. One of these wickets, of framed timber, is shown ; each is three feet nine inches in width, and nearly the same in height to the top of the fleur-de-lis in the upper rail.

The other example of the ancient wicket is taken from the Church of Little Chart, a village about two miles south from Charing, in Kent. It belongs to the pew of the Darell family, the lords of the manor for many generations, several ancient monuments of whom are in the chancel.

PLATE XLVI. *Ceilings in the Drawing-room at Hatfield House, in*

Hertfordshire, and in King James's Bed-room, at Knole, in Kent.—At Hatfield House is every description of apartment which state or convenience may require, besides many chambers for the accommodation of visitors ; and in comparison with the sumptuous edifices of the preceding period, the rooms will be found less numerous, but more spacious and more regularly disposed. The great drawing-room, or as it is called, King James's room, is a noble apartment, lighted by three immense oriel windows : the ceiling of this room, as well as many others in the house, is remarkable for the taste displayed in the several divisions of the ribs, by the bold projection of the ornaments ; the ceiling is also enriched by numerous pendants, executed in the Florentine style, of very elegant workmanship, heightened by gilding.

The other ceiling shown on this Plate is in King James's bed-room, at Knole, the seat of the Countess of Plymouth. This estate, near the town of Sevenoaks, in Kent, was purchased in the year 1456, by Thomas Bouchier, Archbishop of Canterbury, who erected the present mansion, and enclosed the park. At his death, in 1486, he left it to the see, as an archiepiscopal palace for his successors. Archbishop Warham frequently entertained King Henry the Eighth at this seat ; but his successor, Archbishop Cranmer, exchanged it with the crown, and Queen Elizabeth afterwards granted the whole estate to Thomas Sackville, Earl of Dorset, a relation of her Majesty, through the family of Boleyn. The Earl of Dorset came to reside at Knole Park in the year 1603 ; and from that time till his death, in 1608, his Lordship was employed in the direction of its repair and improvement. The principal apartments at Knole exhibit a very perfect specimen of the style of decoration of the time of King James I. in high preservation. The Holbein Gallery contains an extensive collection of ancient portraits of illustrious persons ; and many of the rooms, hung with curious tapestry, are furnished with large ebony cabinets, magnificent state beds, &c. The silver-framed looking-glass, richly adorned silver table, and candelabra, *en suite*, have been engraved in Shaw's "Specimens of Ancient Furniture," a work equally designed with the present to extend historical correctness in art.

PLATE XLVII. *One half of a Plaster Ceiling at Audley End,*

in Essex, the Seat of the Right Honourable the Lord Braybrooke. Date 1616.—Walden Abbey, after the dissolution of monasteries, was granted by King Henry VIII. to Sir Thomas Audley, Lord Chancellor, and on its site the noble mansion, called Audley End, was built by Thomas Howard, Earl of Suffolk, in the year 1616. It originally consisted of buildings surrounding two quadrangular courts, but many parts have been taken down at different times. The outer court, approached by a gatehouse, was very spacious ; and beyond it was a smaller court, three sides of which only now remain, forming the present residence.

Two enriched porches ornament the western front ; the parapets of these and of the house are curiously perforated, and the whole structure is surmounted by elevated turrets crowned with cupolas, and by clustered chimneys. The hall at Audley End presents a fine characteristic specimen of the internal decoration of the age in which it was built, having a carved screen at the lower end. A double flight of steps leads to the saloon, a spacious and lofty apartment, with its original pendent ceiling : the pilasters and their entablature, of more recent construction, are carved and gilt, and the arms of the Howard family are blazoned over the chimney-piece. In the panels of the sides of this room is a series of family portraits. The beautiful ceiling, which has been selected as an example, is remarkable for its extraordinary intricacy of design ; the small bosses or pendants, in pattern present several very elegant varieties of foliage.

PLATE XLVIII. *Stone Friezes at Aston Hall, Warwickshire, the Seat of James Watt, Esq. Date 1618.*—Aston Hall, near Birmingham, is a very fine architectural specimen, and exceedingly pictorial in its general effect. The mansion was founded in the year 1618, by Sir Thomas Holt, Bart., a gentleman of great estimation in the county, who had been high sheriff in the reign of Elizabeth : it was seventeen years in building, not having been entirely completed till the year 1635. Dugdale, in his History of the County, describes Aston Hall as “a noble fabric, which for beauty and state much exceedeth any in these parts ;” the justice of which remark few will dispute. The principal front, as it is approached by a road through an avenue of

trees, expands to the view with much grandeur and dignity ; in plan, the edifice occupies three sides of a quadrangle, each side adorned with a lofty square tower. The whole is constructed with deep red bricks, others of darker colour being disposed in chequered forms upon the walls : the large bay windows, the quoins, and ornaments of the parapet, are of stone. The porch, of the Doric order, is decorated with the arms of the founder, and his motto, “ Exaltavit humiles.”

The first subject of this Plate is the very elegant stone Frieze in the great library, three feet eight inches in depth, exclusive of the cornice, twelve inches deep, with a projection of about fourteen inches. The arabesque compartment, a part of this frieze, seven feet in length, is a beautiful florid design, well adjusted to its position as an architectural embellishment. It fills admirably the space between slightly ornamented arches, each containing a figure in demi-relievo, representing a knight in Roman armour, designed in good taste, and bearing a pennon charged with a device.

The second Frieze, eighteen inches in depth, is taken from the chimney-piece of a bed-room. King Charles I. slept here two nights during the approach of the Parliamentary army, previously to the Battle of Edgehill. Several cannon-balls were fired at the house in the course of the war, and marks of one are very evident on the massive balusters of the staircase. James Watt, Esq., of Aston Hall, is the son of the great inventor of our present steam-engine, to whom a statue, by Sir Francis Chantrey, is erected at Handsworth, near Birmingham : there are also statues of this promoter of our national prosperity at Greenock, his native town ; in the Hunterian Museum, at Glasgow ; and in Westminster Abbey.

PLATE XLIX. *Blickling Hall, in Norfolk, the Seat of the Dowager Lady Suffield. Date 1620.*—Blickling Hall is so perfect and interesting a specimen of architectural taste, as to demand particular illustration. The southern front is approached by a bridge crossing a moat, and the general view of the edifice, with its turrets and ornamented gables, presents an appearance of grandeur and regularity.

In the latter end of the fifteenth century Blickling belonged to Sir

William Boleyn, who married Margaret, the sister and heiress of James Butler, the great Earl of Ormond ; he died in the year 1505, leaving Sir Thomas Boleyn, his son and heir, whom King Henry VIII. in 1525 created Viscount Rochford, and in 1529 advanced to the title of Earl of Wiltshire and Ormond, honours to which he had certain hereditary pretensions. He was Lord Chamberlain, and afterwards Lord Privy Seal to King Henry VIII., who raised his beautiful daughter, Anne Boleyn, to the throne. As an ancient seat of the Boleyn family, its connexion with the history of that unfortunate queen is calculated to create peculiar interest for Blickling. Soon after the death of the Earl of Wiltshire, in 1538, the estate was purchased by Sir Henry Hobart, his Majesty's Lord Chief Justice, and Chancellor to both Henry and Charles, Princes of Wales ; he erected the present stately mansion, which, in its external appearance and general arrangement, has been carefully preserved without alteration of its original character. Sir John Hobart, Bart., grandson of the founder of Blickling Hall, was visited by King Charles II. and his queen, Katherine of Braganza, at this Seat, in the year 1671, during a progress through Norfolk ; at this time his Majesty knighted Sir Henry Hobart, his eldest son.

In 1728, John, the only son of Sir Henry Hobart, the fourth baronet, was created Lord Hobart of Blickling by King George II., who in 1746 advanced his Lordship to the title of Earl of Buckinghamshire. The estate is now in possession of Caroline, daughter of John, the second Earl of Buckinghamshire, and widow of William Assheton, Lord Suffield.

The ground plan of Blickling Hall is quadrangular, with two open courts in the centre of the building ; at each angle is a square elevated turret, crowned by an ogee-formed roof, and terminated by a vane. The middle turret on the southern front was rebuilt from designs by Repton, and is much ornamented, presenting two distinct architectural courses, crowned by a small cupola, contributing much to the importance of the central division of the edifice. The whole extent of the front is one hundred and sixty feet, but to the extremities of the angle turrets it is one hundred and thirty feet. Over the uppermost windows, on the sides of the central division, is the date, "A.N.O. D.O.M. 1620."

PLATE I. *The Details of the South Front of Blickling Hall, at large. Date 1620.*—The plan shown upon this Plate is that of the bridge over the moat upon the south front, with the passage leading to the inner court.

2. The sculptured arabesque ornament over the upper windows in the gables. This ornament, having an apparent similarity, is yet found to differ from the enrichment over the centre window, and that again from the same kind of embellishment over the windows on the turrets.

3. The cornice and frieze of the angle turrets, showing its bold projection; from above this cornice the roof rises to a pinnacle terminated by a vane.

4. The plan of the chimneys: these are composed of coupled shafts, octagonal on their outward plan, with circular flues for the smoke. The chimneys at Blickling Hall rise about nineteen feet above the roof; the ornamental shafts, with their moulded capitals and bases, are thirteen feet in height, resting on a solid plinth or basement six feet square in dimension.

5. The ornament of the upper part of the windows, in the fronts of the angle turrets, sculptured in stone.

6. The mullions of the windows, shown in a plan of the dimension and form of the mouldings.

7. The moulding, cornice, and sculptured ornament of the bay windows, on either side of the central division of the front.

8. The open-worked parapet of the oriel windows, with the whole of the entablature shown at large.

9. The parapet and entablature of the great central transomed window. The angular piers on this parapet are surmounted by small figures of Justice and Truth; and it may be observed that the Ionic pilasters support a Doric frieze, one of those irregularities not unfrequent upon the introduction of Roman architecture into England.

PLATE LI. *The Bridge over the Moat, Blickling Hall, Norfolk. Date 1620.*—This very picturesque bridge consists of a strong abutment, and two arches of equal span, constructed with well-wrought brickwork and stone quoins to the arches, giving it the appearance of

solidity. The extreme length of the bridge, from the outward pier of the parapet, to the wall of the front of the southern mansion, is thirty-three feet. Like the ancient bridges, it is narrow ; the width between the walls of the parapets being not more than ten feet, and from the bottom of the moat, now dry, the bridge is about the same number of feet in height. Over the central pier is a semicircular place of retirement for the foot passenger, when meeting either horsemen or carriages on the bridge. The variation of the line of parapet, caused by this necessary projection of the wall, adds considerably to the beauty of the design. This view shows the bold projection of the noble entrance porch, and the pier at the other extremity of the bridge, each being surmounted by the bull, the heraldic supporter used by the Hobart family. On this Plate are also represented the frieze and ceiling of the passage leading to the inner court ; the ceiling is embellished with arabesque ornaments designed in the Italian Cinque Cento style.

In front of the bridge is a court formed by the domestic offices and stables, which are connected by an arcade with the mansion. The park and gardens of Blickling Hall contain about one thousand acres, and extend on three sides of the house : the park is nearly divided by a wood of old forest trees, and on one side is a two-mile race-course. The upper part is diversified by various plantations. In the grounds are preserved a conduit and statues, which formerly adorned the platform of the gardens at Oxnead Hall, another Elizabethan house in the vicinity.

PLATE LII. *The principal Entrance to Blickling Hall, Norfolk.* Date 1620.—The southern, or principal front of this noble edifice, is essentially Gothic in architectural design, and the composition presents a very picturesque outline. The bold projection and richness of the oriel windows, the curved irregular form of the parapets, the tall turrets and clustered chimneys, are all in perfect harmony, and contribute to the completion of the effect.

The entrance porch, simple and elegant in its design, is one of the earliest attempts at the restoration of classical architecture, and appears to be formed upon the model of the arch of Titus at Rome.

The columns, of the Doric order, are raised upon pedestals of equal height with the parapet of the bridge over the moat. The massive door, panelled with oak, bears its date, ANO. DO. 1620, carved in large characters: above the door ornaments in wrought-iron fill the archway, the key-stone of which bears a grotesque figure in bold relief. In the spandrils of the arch are sculptured classical figures of Victory, holding wreaths of laurel of very tasteful execution.

The attic, above the Roman Doric entablature, is highly enriched, and all the ornaments of this porch are in a style corresponding with the rank and consequence of the founder of the mansion. At the extremities of the attic are bulls, holding blank cartouche shields, and between these heraldic supporters, are three large compartments, each charged with sculptured arms and quarterings of the Hobart family. The shield on the dexter side bears also the arms of the founder's wife, Dorothy, the daughter of Sir Robert Bell, of Beaupre Hall, in Norfolk. The centre armorial shield is surmounted by the helmet, mantling, and ancient crest of the Hobarts.

PLATE LIII. *The North Side of the Inner Court at Blickling Hall.* Date 1619.—The court is about forty feet square in dimension, and is sufficiently spacious to show its sides to advantage. On the basement story the style is Roman, with well-chosen details engrafted on the gabled Gothic architecture of the uppermost story. From the date, 1619, on an ornamented tablet beneath the large bay window, on this side of the court, it appears to have been erected before the outer front of the mansion, although the Italian style, then recently introduced, is more generally diffused in the design of this part of the building. The entablature of the basement story is continued round the court; and on either side of the arch of entrance are two doorways, the decorations of which are solid and consequential; each is headed by a pediment, and the lengthened key-stones are strongly defined, quite in the modern Roman taste, having a rich and handsome appearance.

PLATE LIV. *The South Side of the Inner Court at Blickling Hall.*—This side presents a corresponding appearance with the northern

side of the same court, presenting a general similarity of design in the architecture ; but some variety has here been obtained by bringing forward the central division, while on the opposite side the turrets are made to project beyond the centre. Under the bay window is a tablet charged with the heraldic badge of the Hobarts, a bull passant. On the basement story is an enriched entrance, consisting of two Ionic pilasters, raised on lofty pedestals, supporting an ornamented entablature, and between the pilasters a doorway is introduced.

PLATE LV. *The East Front of Blickling Hall, Norfolk. Date 1620.*—The whole length of this front of the mansion is two hundred feet, presenting the same pleasing variety of architectural forms as the principal front, without partaking of exuberance in its ornamental details. The bold projections of the angle turrets, and of the large oriel windows, are of considerable importance to the general effect, which is picturesque and noble when seen amidst the fine old trees of the park.

On this side of the mansion is a stately gallery, a conspicuous feature of Elizabethan houses, and, in extent, generally one of the most considerable apartments. The gallery, which occasionally served the purposes of all the other state rooms, was introduced, or at least attained importance with the Elizabethan style of architecture. At Blickling Hall, this room is one hundred and twenty-seven feet in length, and twenty-one feet in width ; it now contains a library, consisting of upwards of ten thousand volumes, a collection formed by Mattaire for Sir Richard Ellys, Bart., of Nocton Hall, in Lincolnshire ; many of these books are very curious, and extremely valuable for their rarity. The western, or opposite front of Blickling Hall, was rebuilt by the Earl of Buckinghamshire in the year 1769 ; it is judiciously concealed, in a general view, by the thick foliage of plantations purposely made.

PLATE LVI. *The Staircase at Blickling Hall, Norfolk. Date 1620. Section at A A. on the Plan.*—The entrance hall, in which is the great staircase, is forty-two feet, by thirty-three in dimension, and is thirty-three feet in height, affording ample space for this rich specimen of internal decoration.

Before the reign of Elizabeth, the staircase was never made a conspicuous feature in the arrangement of a mansion, even of those erected on the most magnificent scale, but was usually placed in turrets, and was composed of steps winding round a solid newel in the centre. The winding staircase at Eastbury House, in Essex, one of the last of that description, exhibits a greater breadth, and is made of more importance than was generally the case in the earlier mansions of our nobility.

The great staircase at Blickling Hall is very grand both in its plan and execution ; the communication with the first floor branches off to the right hand and left, and conducts to a corridor, in which is a statue of Queen Elizabeth, and another of her mother, Queen Anne Boleyn, who according to the tradition received here, was born at Blickling in the year 1507.

PLATE LVII. *The Staircase at Blickling Hall, Section at B B. on Plan.*—This portion of the mansion forms one of its principal features, and is completely illustrated in the three Plates devoted to the subject. The staircase is nearly square on its plan, having three flights of steps at right angles, and as many landings from the ground to the first floor : it is guarded by a rising balustrade of oak, highly enriched with carving ; the principal standards are crowned with well-executed figures of knights in civil and military costume, others bear symbolical figures of birds and beasts. The ascent is six feet in width, and each step or tread is six inches in height.

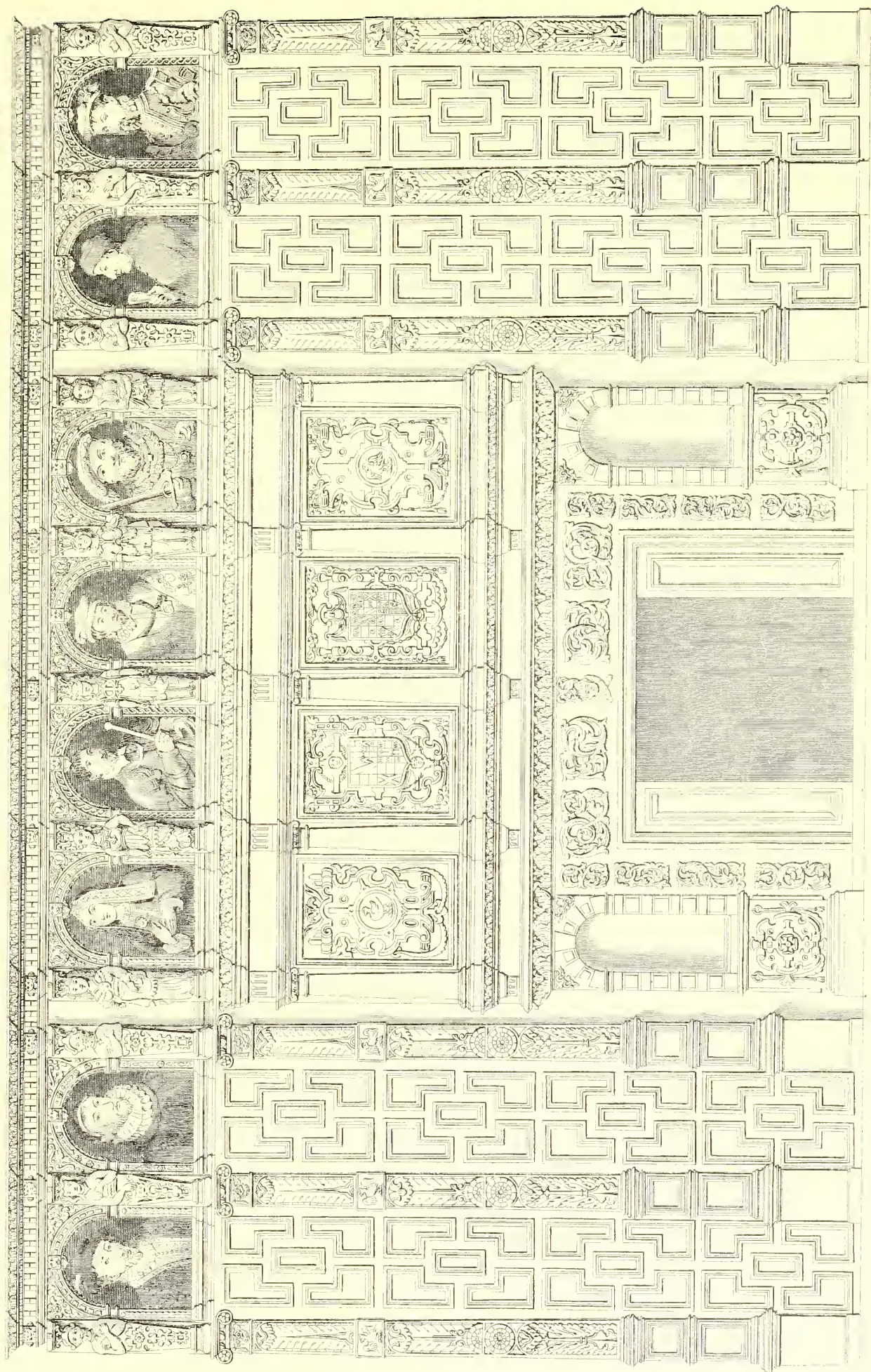
PLATE LVIII. *The Plan and Details of the Staircase at Blickling Hall.*—The first subject on this Plate is the Plan of the Staircase, showing its arrangement and disposition in the hall. 2. A view of one of the pendants at large. 3. One of the pilasters or principal standards, with its carved enrichments. 4. One of the brackets and a section ; and 5. A portion of the balustrade, and a section of one of the balusters.

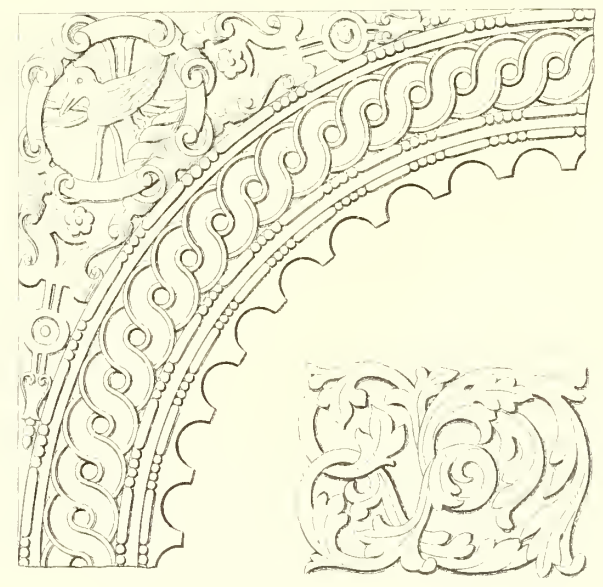
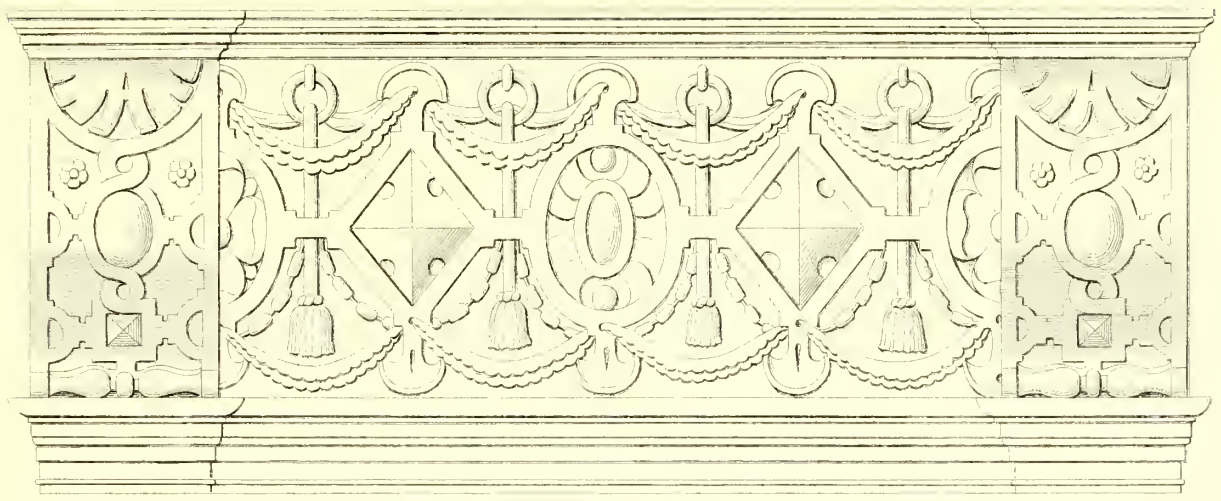
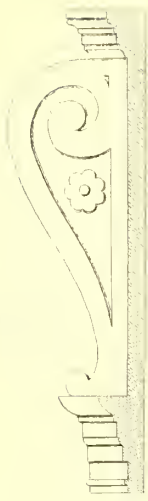
PLATE LIX. *The Chimney-piece in the Dining-room at Blickling Hall. Date 1627.*—Although Blickling Hall was designed, and was commenced, in the reign of James I., the building was not finished till the succeeding reign : the domestic chapel was consecrated in the year 1628.

The Chimney-piece in the Dining-room, one of the latest parts constructed, is remarkable for the boldness of its execution ; the same love of heraldic display is shown in the leading enrichments of this design, as before observed on the porch. In two large deeply cut panels are, first, the arms of Hobart ; and secondly, the arms of Bell of Beaupre Hall, quartered with Calthorpe, Beaupre, St. Omer, Tony, Fotheringhay, Strange of Suffolk, Dorward, Coggeshall, Ingham, Hawkwood, Harsyke, and Clippesby ; beneath is the motto QVÆ. SVPRÆ., and the date ANO. DO. 1627.

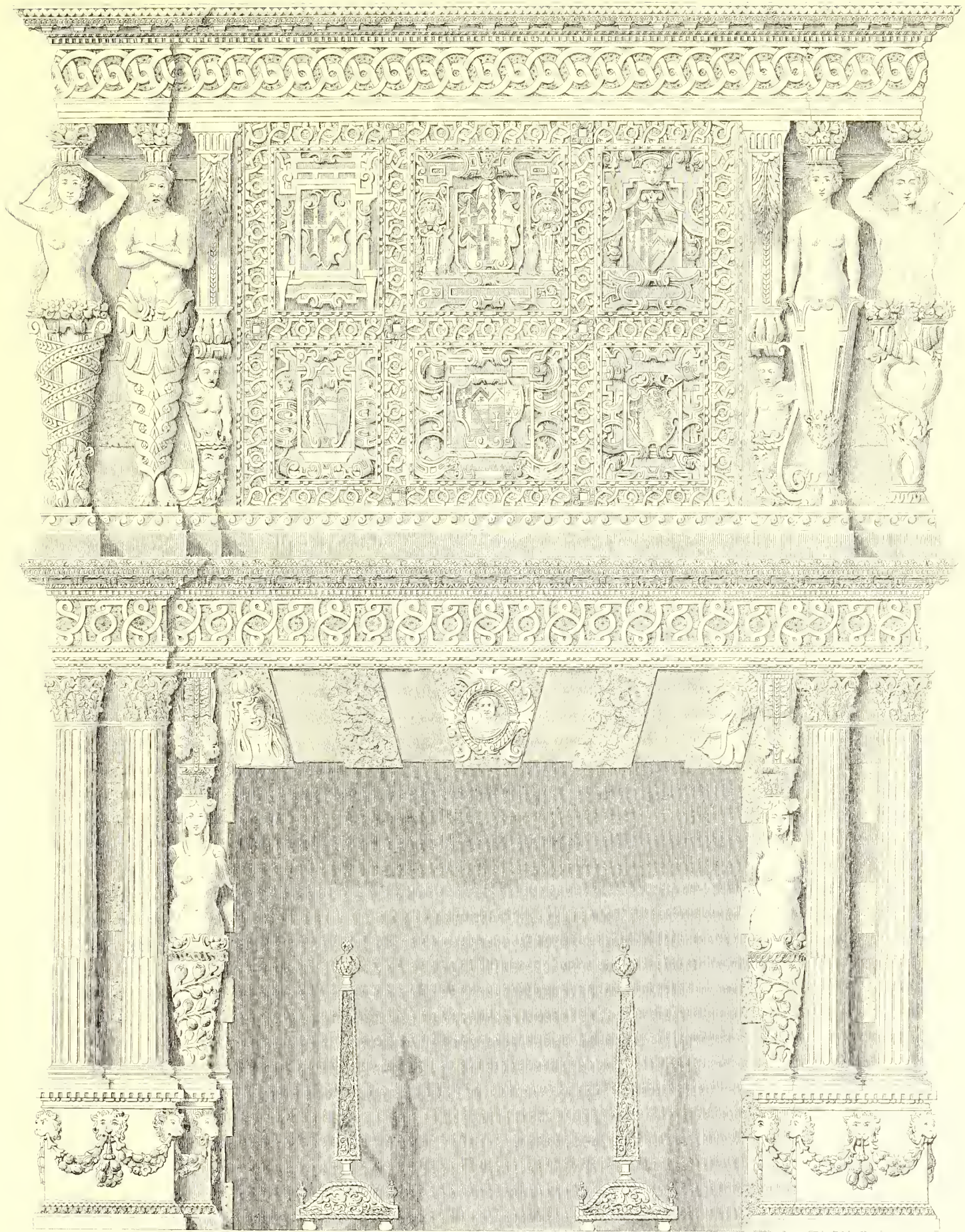
In the organ-room at Blickling Hall is a curious and ancient sculptured chimney-piece, bearing the arms of Fastolf within the Garter, brought from Caistor Hall, in this county.

PLATE LX. *The Staircase at Godinton, in Kent, the Seat of N. R. Toke, Esq. Date 1627.*—Godinton is situated in the parish of Great Chart, on the northern bank of the river Stour, about two miles from Ashford. The Hall and Staircase of this mansion afford very curious and interesting specimens of architectural decorations : the windows which give light to the staircase contain the arms of the Toke family and its alliances to the time of King James I., when the house was built ; on the window-casings are badges of the family of Kempe, brought from Ollantigh, in the same county ; and in the hall-windows are four armorial compartments, beautifully executed in stained glass by Willement. The staircase is of carved oak, very massive, particularly the standards, which represent rude terminal figures crowned with the unicorn and dragon, heraldic supporters of the royal arms of Elizabeth and James, resting on small pedestals charged with roses. On the landing-place, the termini support female statues in an attitude of prayer ; the balusters are turned, but are without other enrichment. The drawing-room, upon which the staircase opens, is also panelled with oak in a very rich and elegant manner, and, in compartments round the upper part of the room, is a representation of the exercise and manœuvres of ancient military, with their arms, accoutrements, &c. The chimney-piece in this apartment is of Bethersden marble.





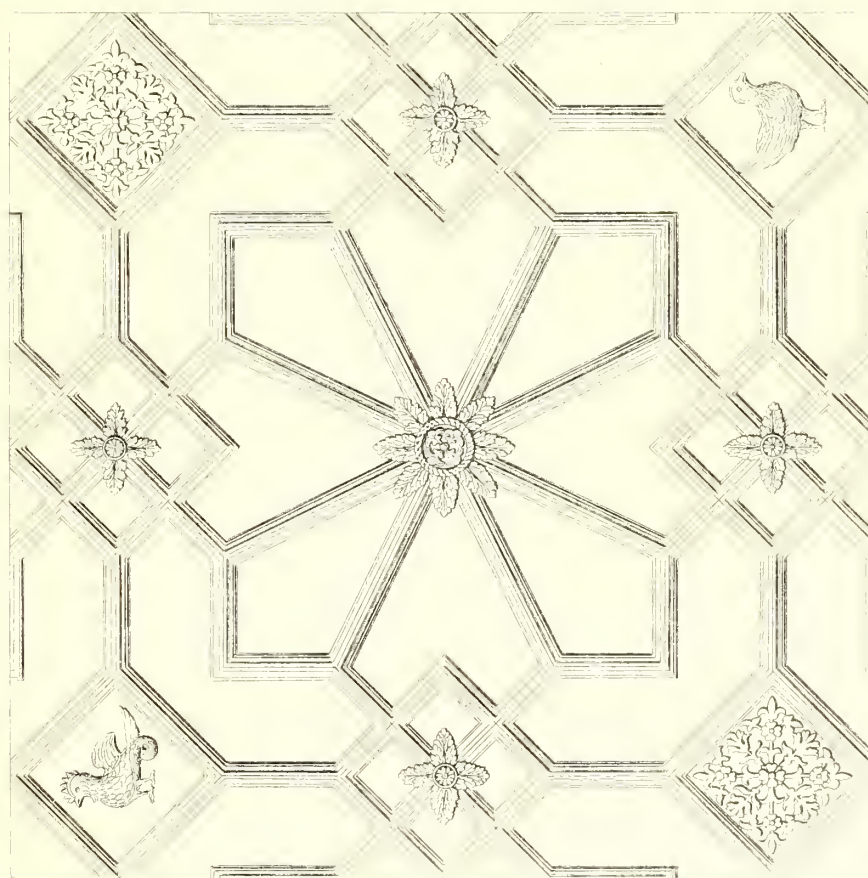
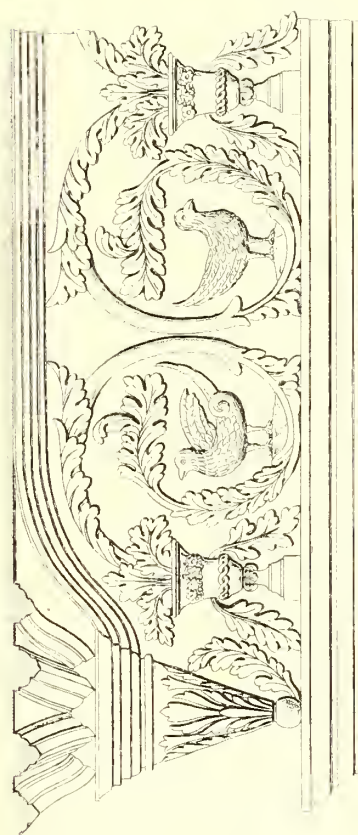
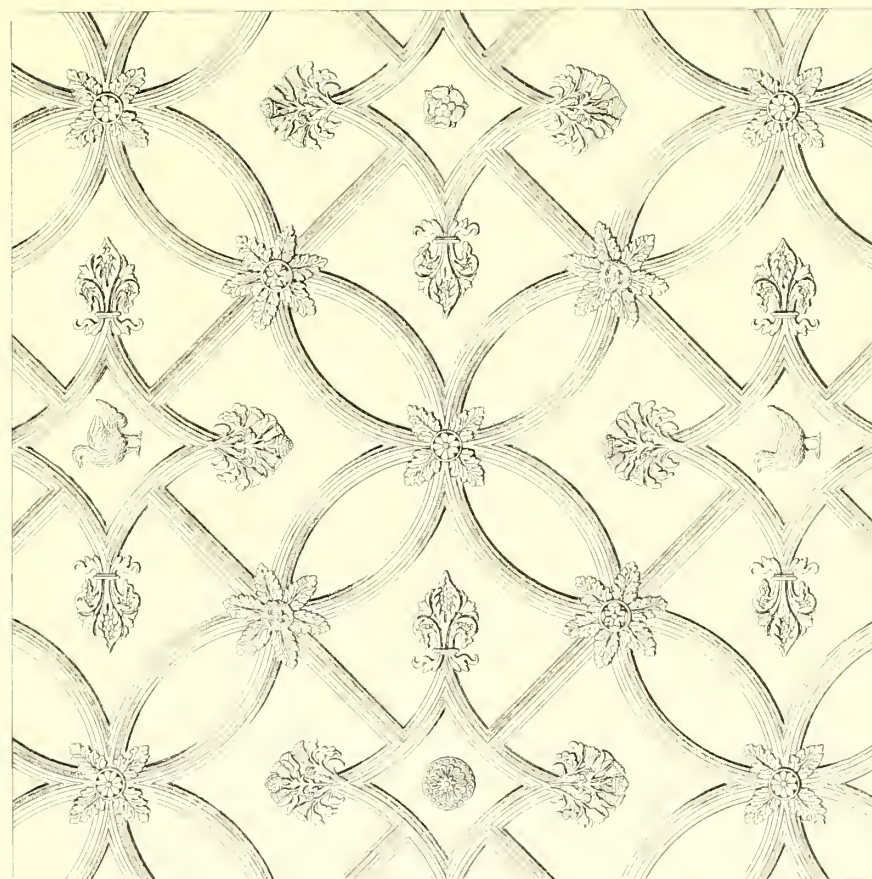
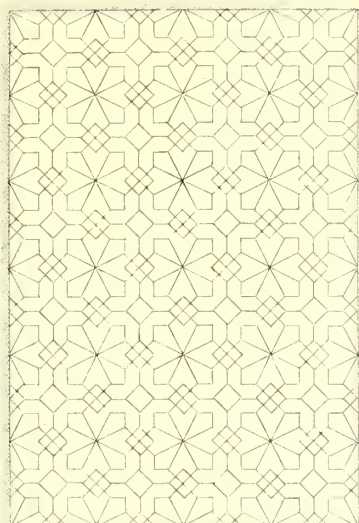
THE ARCHITECTURAL DECORATION OF THE
TEMPLE OF VESTA, ROME.
BY J. J. JOHNSON, ESQ., F.R.S.E.

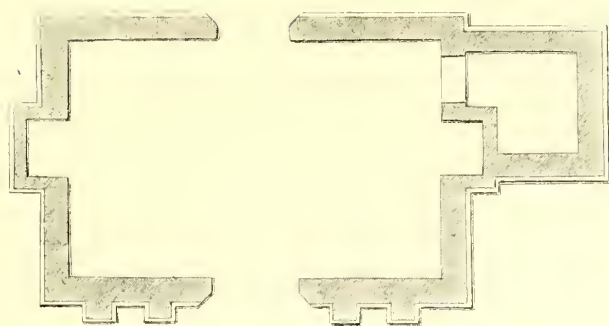


CHIMNEY PIECE IN DINING ROOM AT LOSELEY, NEAR WILLSBORO.

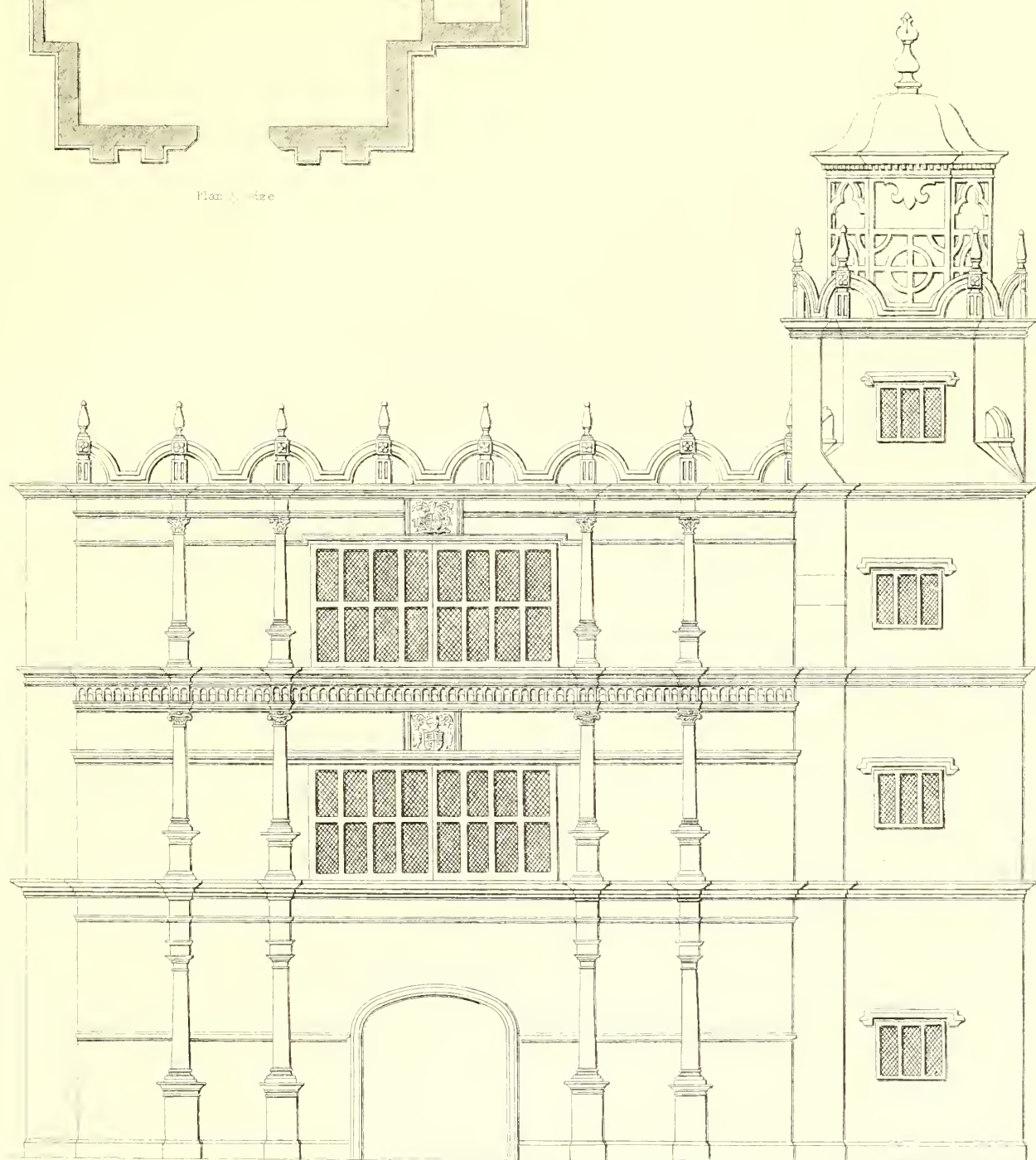
The Seat of James More Molyneux Esq^r

Drawn & Engraved by Henry Shaw





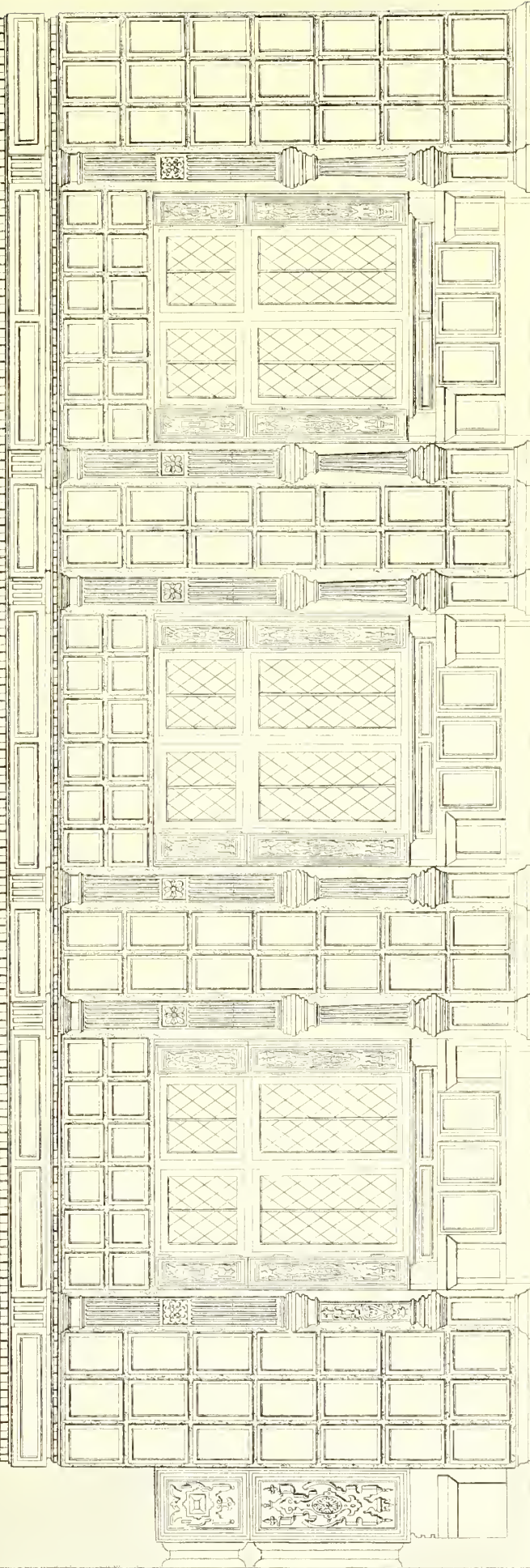
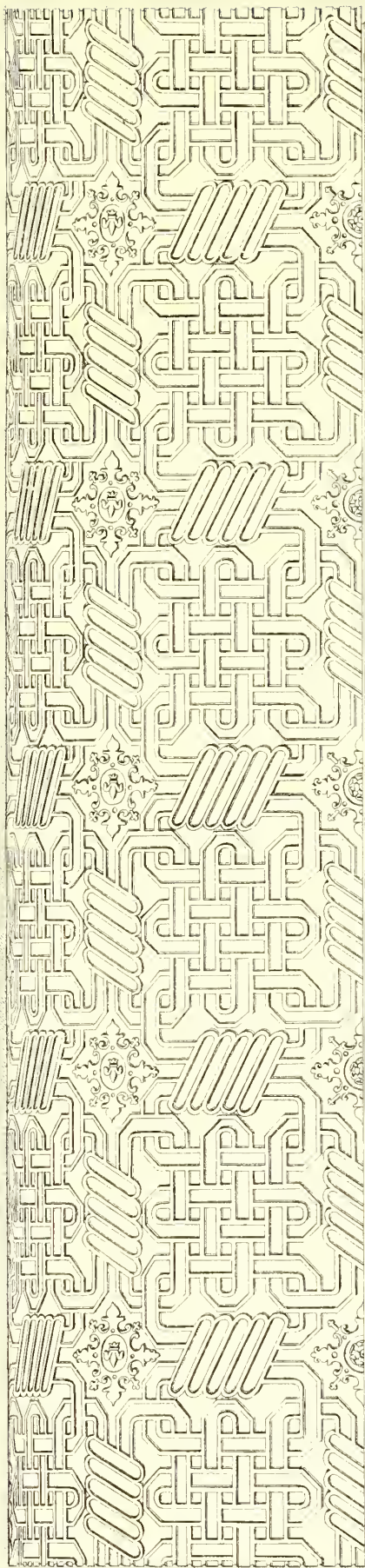
Plan & size



Scale feet

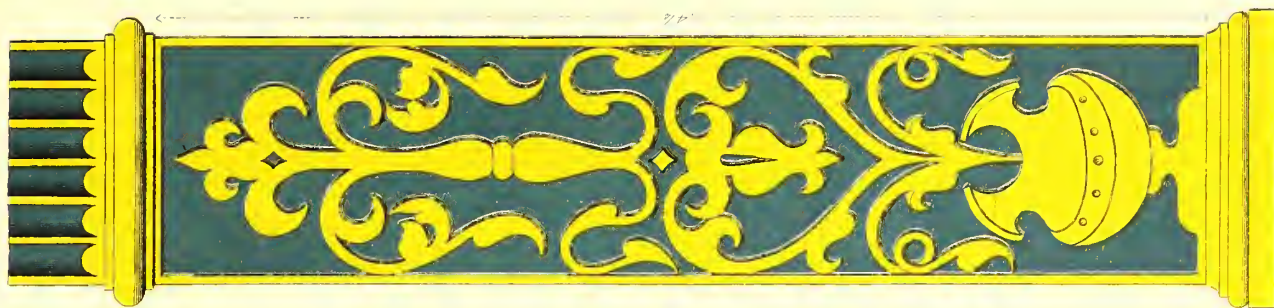
THE GATEHOUSE OF LOSTOCK HALL,

near Bolton le Moors, Lancashire

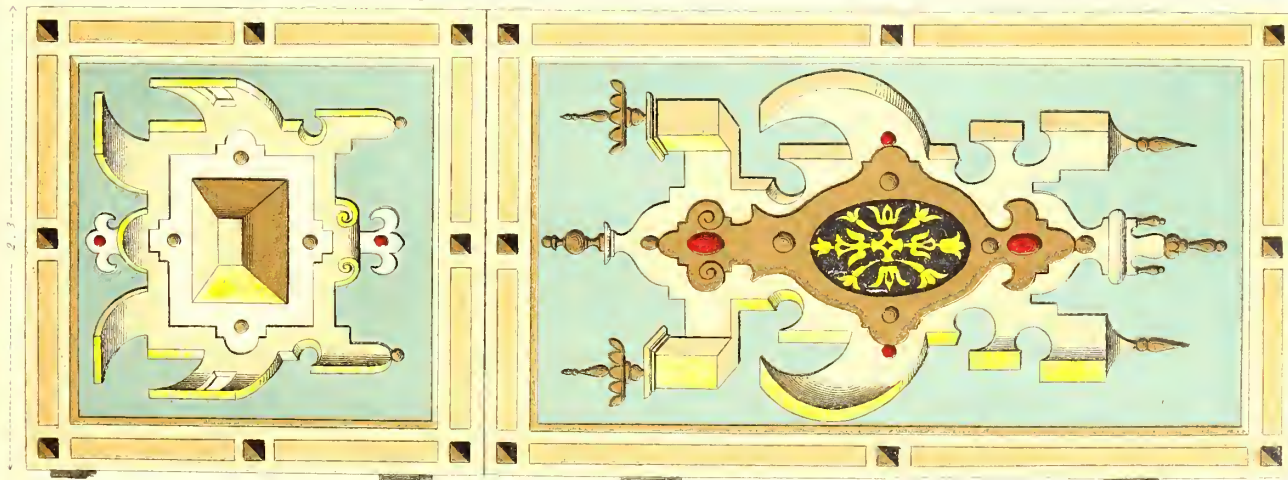
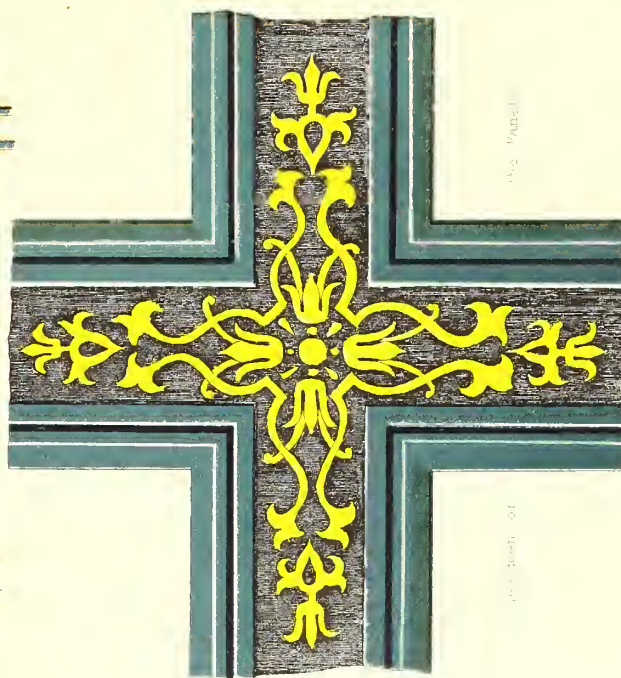
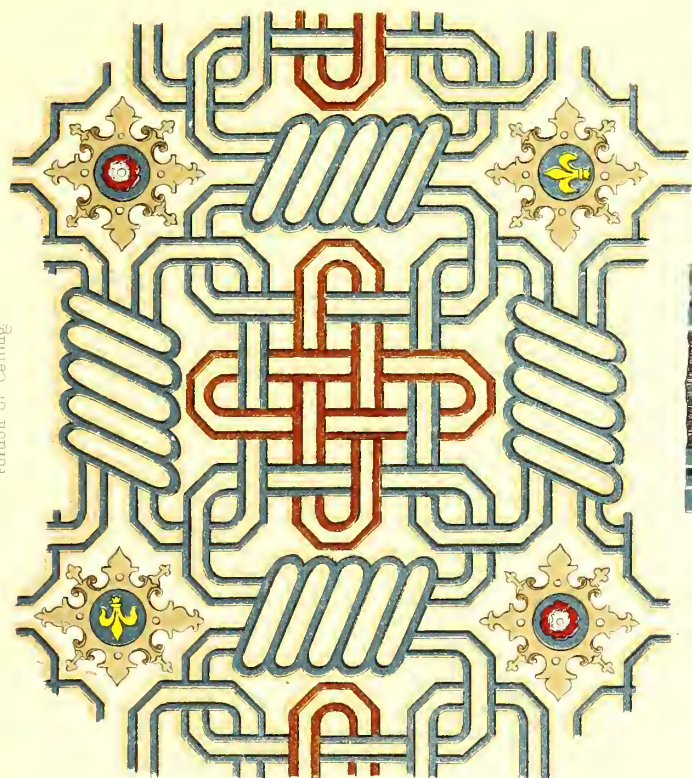


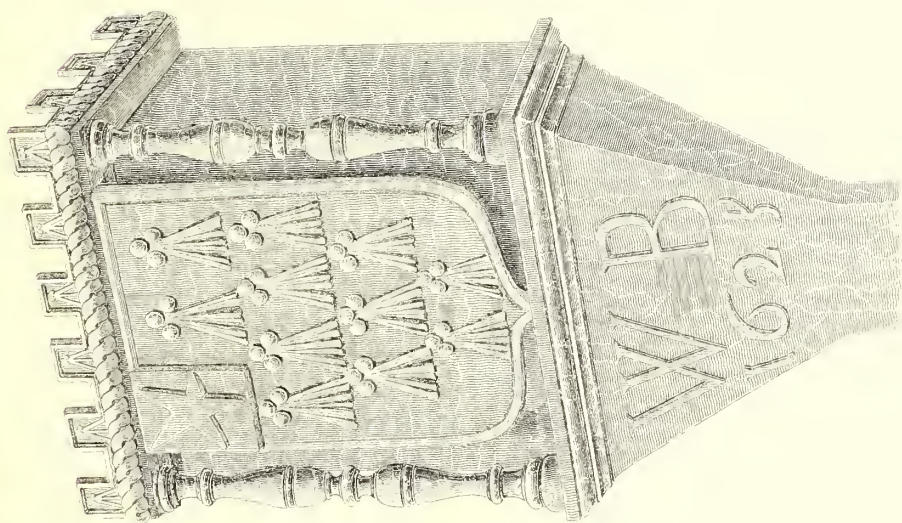
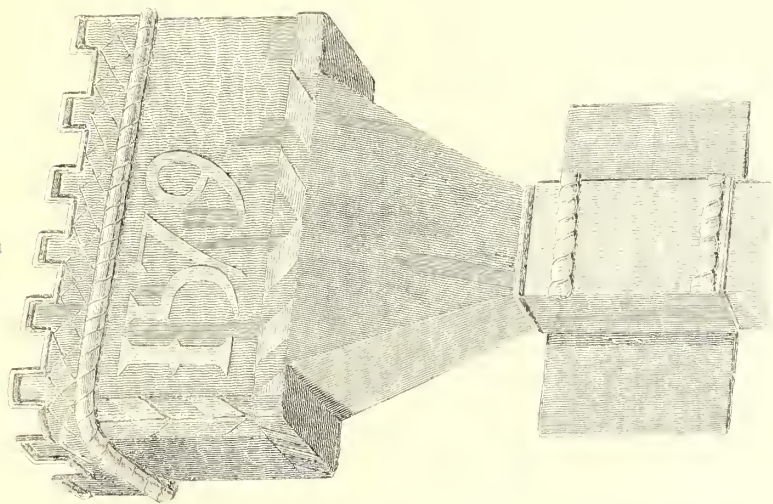
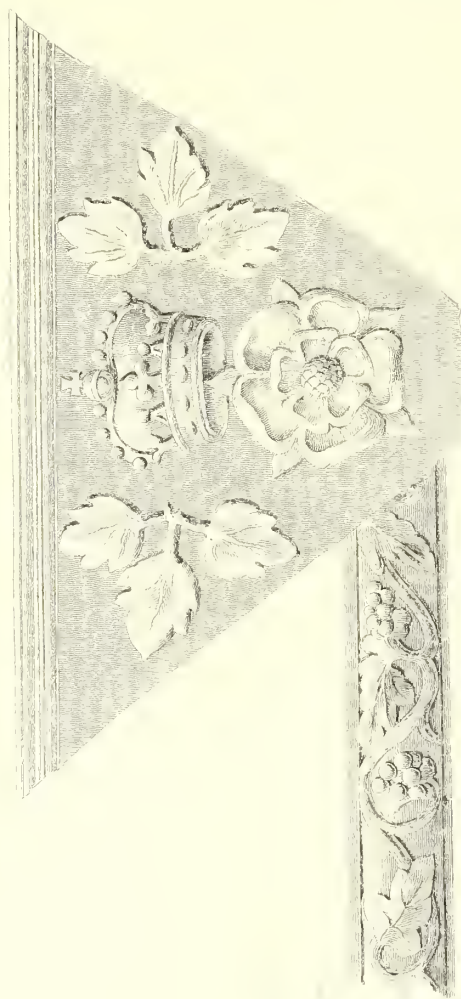
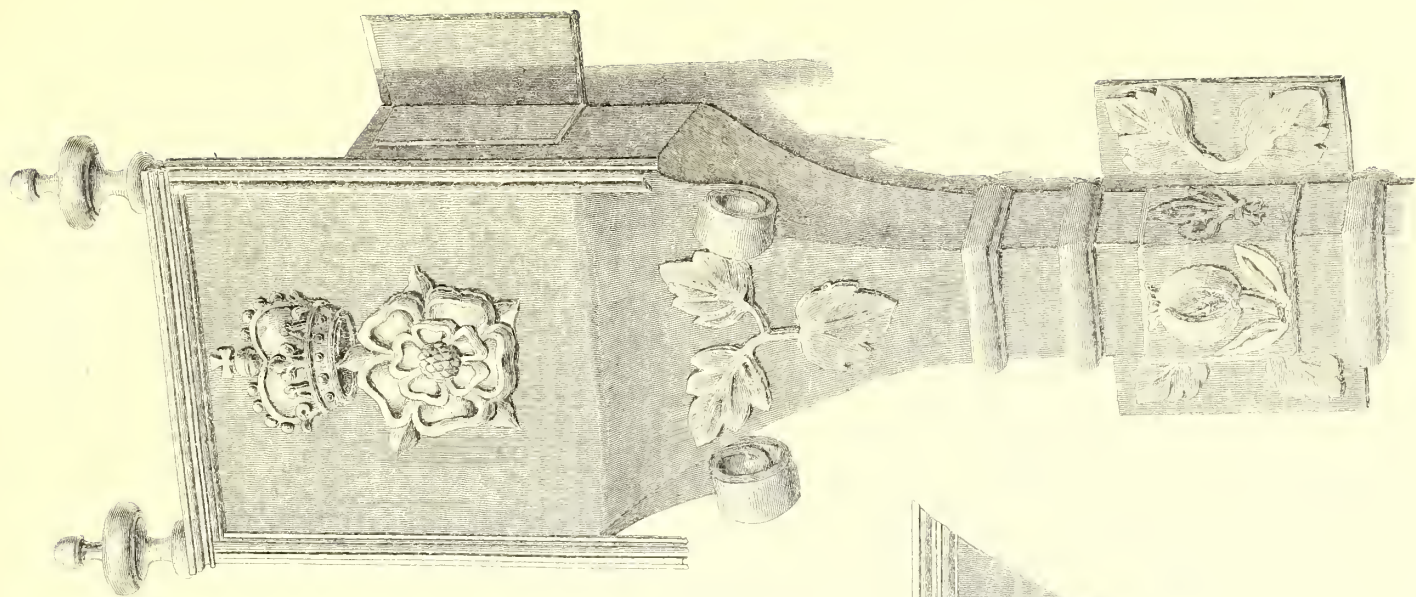
THE UNIVERSITY OF CHICAGO PRESS

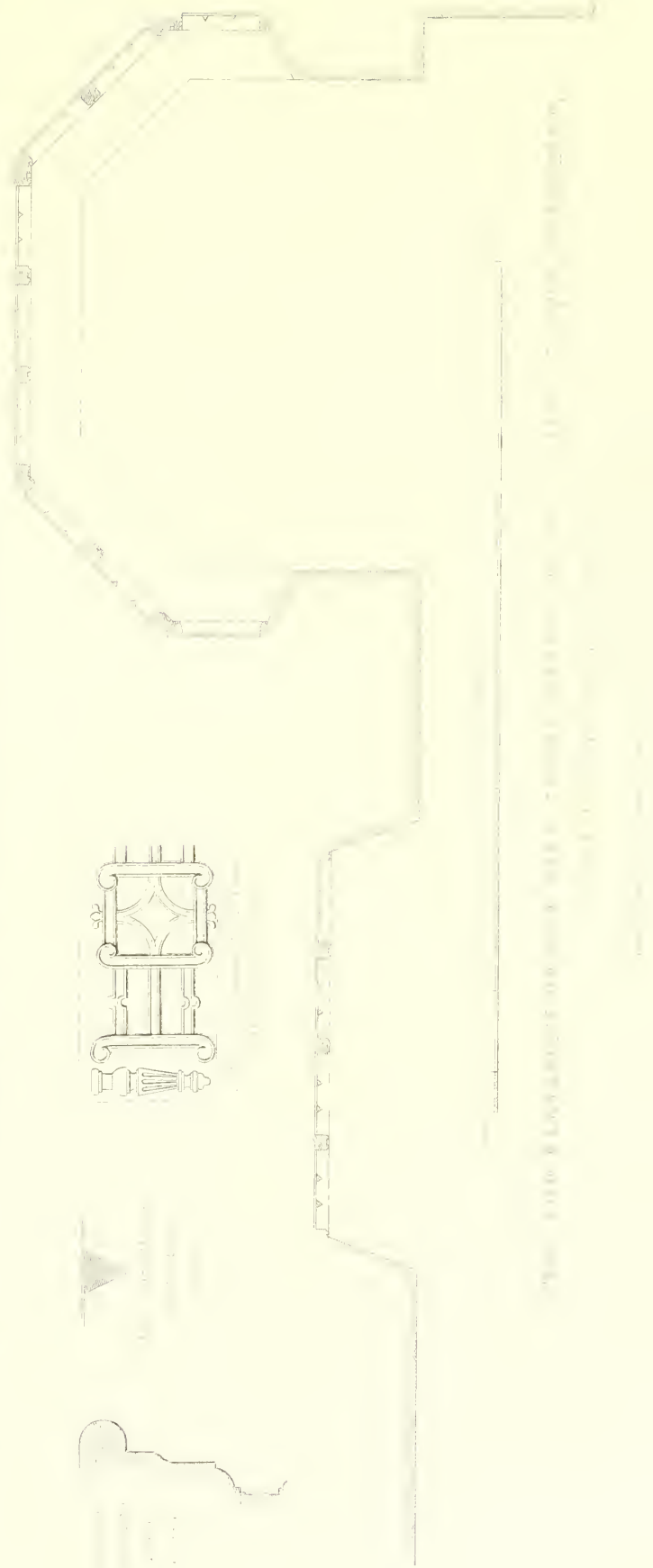
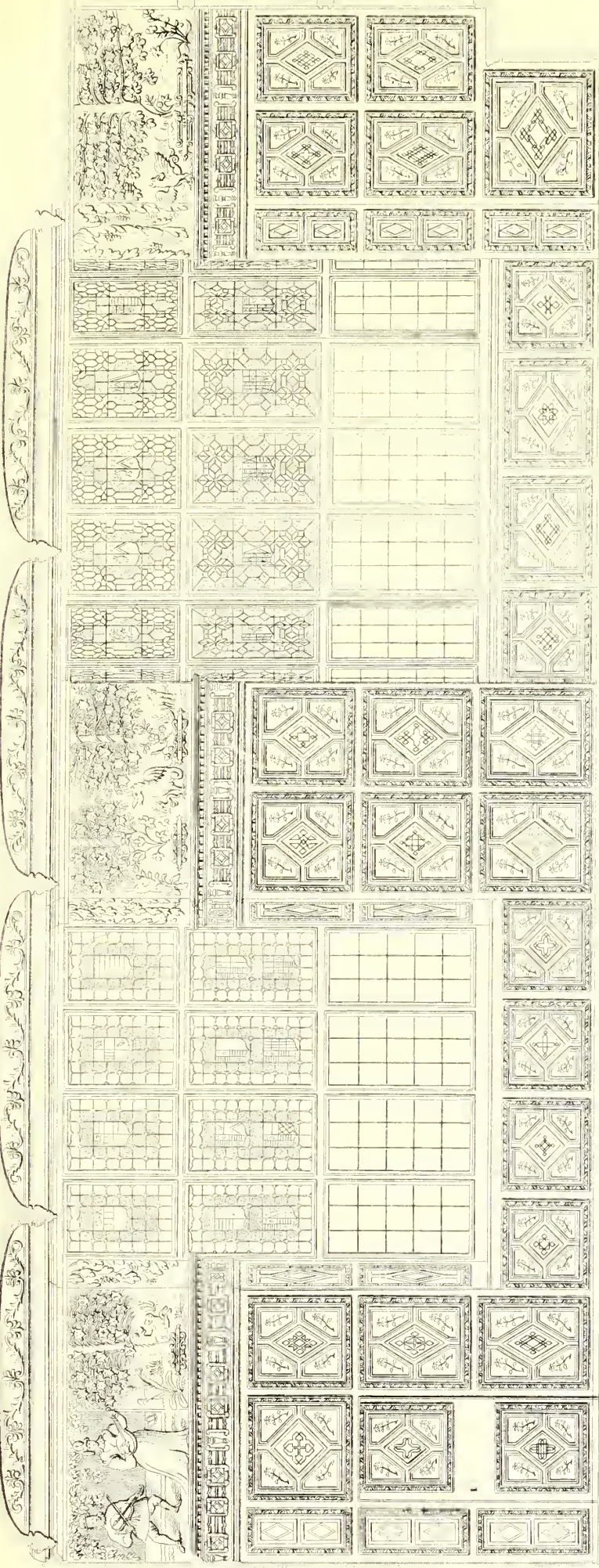
CHICAGO, ILL., U.S.A.



Portion of Ceiling:









section.

ONE OF THE PANELS IN DINING ROOM, GILDED CASTLE, AT LARGE

Fig. 14. Wood.

Drawn & Engraved by Henry Shaw.

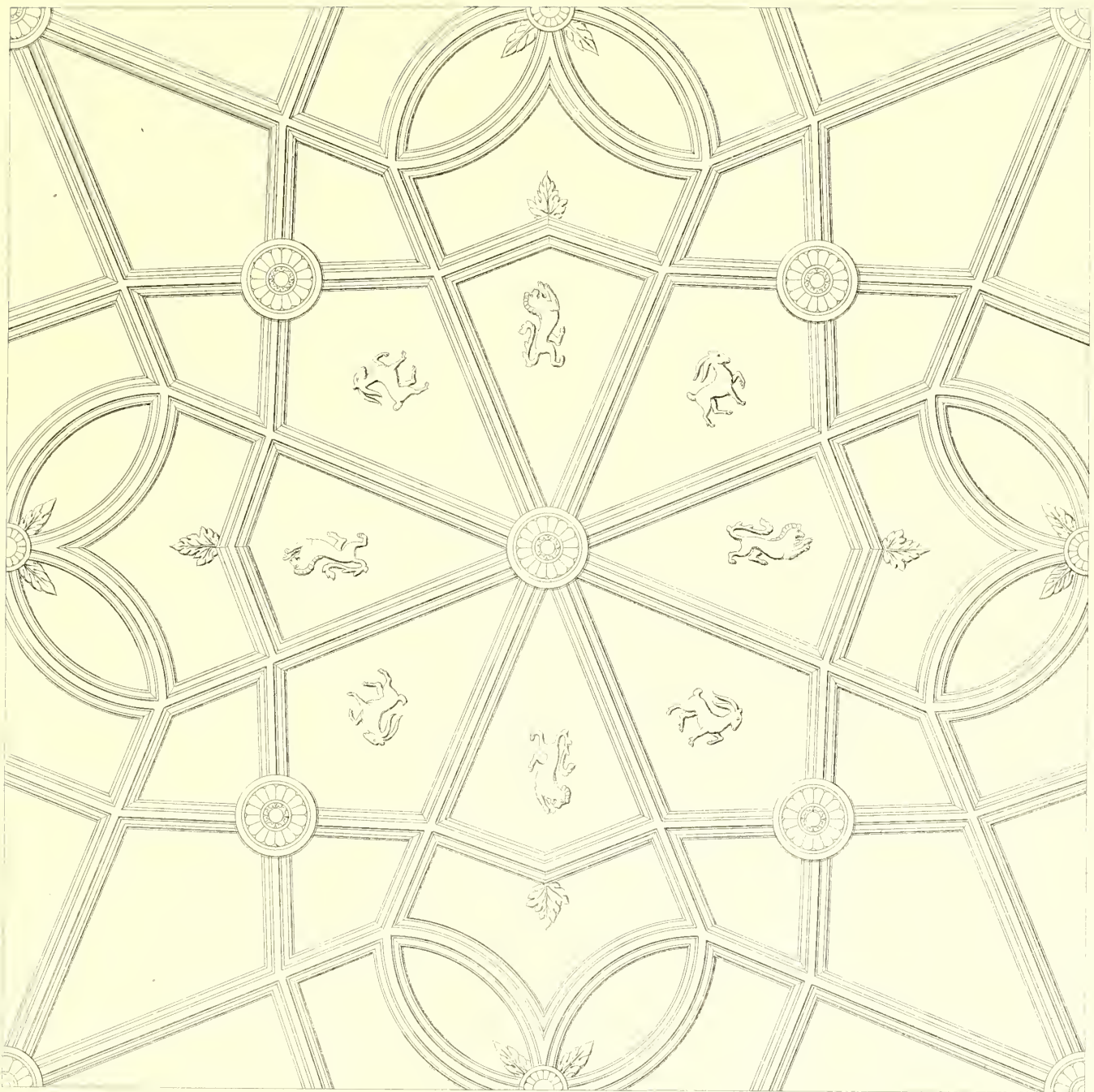
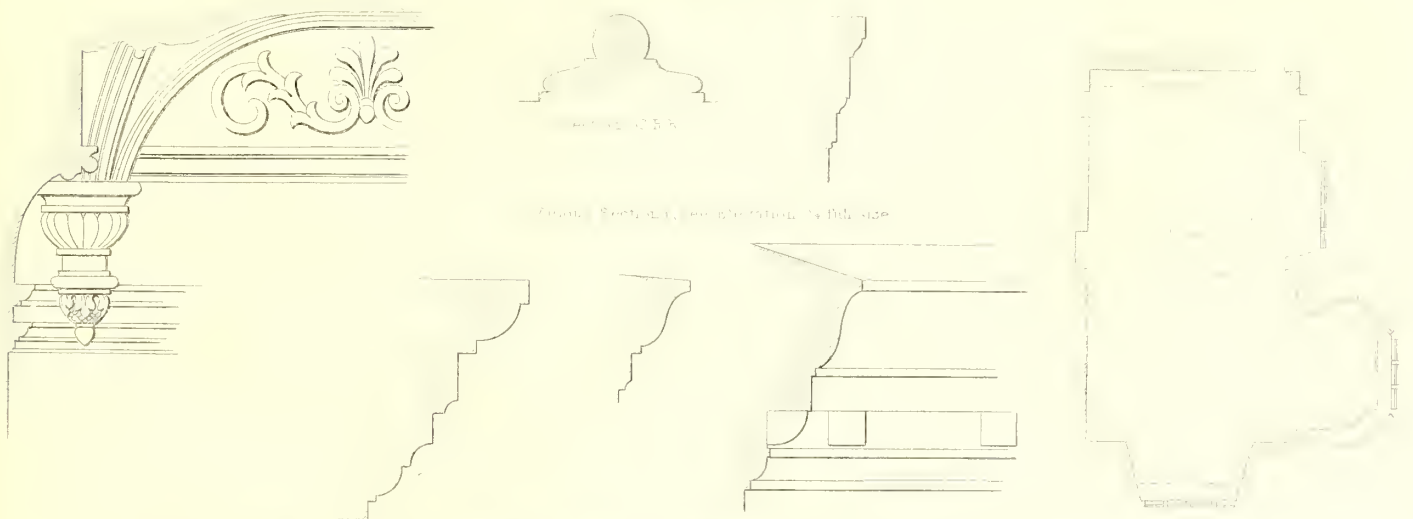
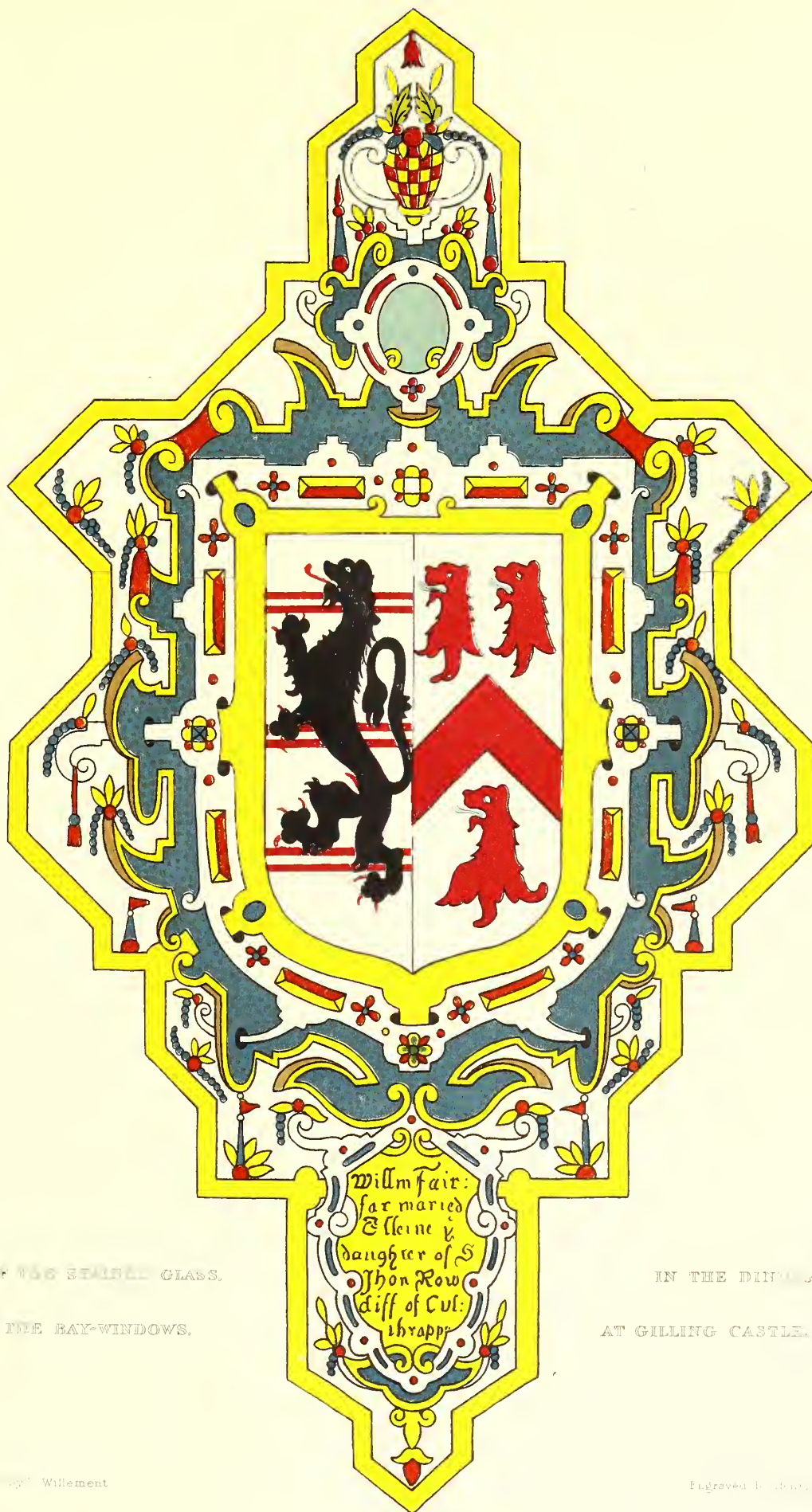


Fig. 1. A portion of the ceiling.



A PORTION OF THE CEILING IN THE DRAWING ROOM AT GALLING HOUSE, NEW YORK.

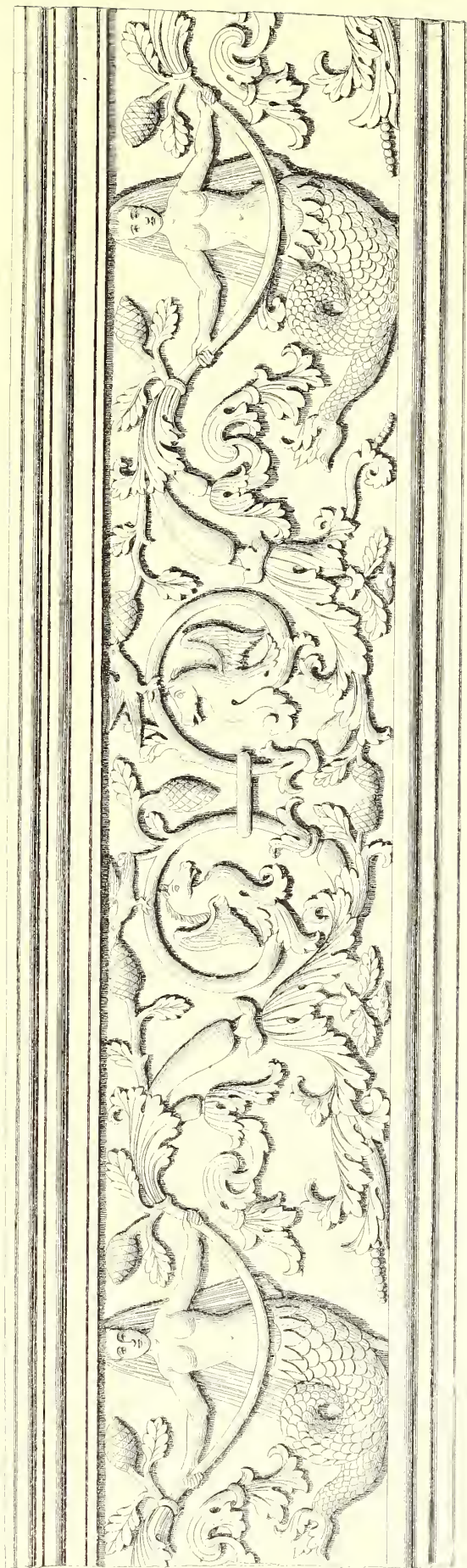


SPECIMEN OF 15th CENTURY GLASS.

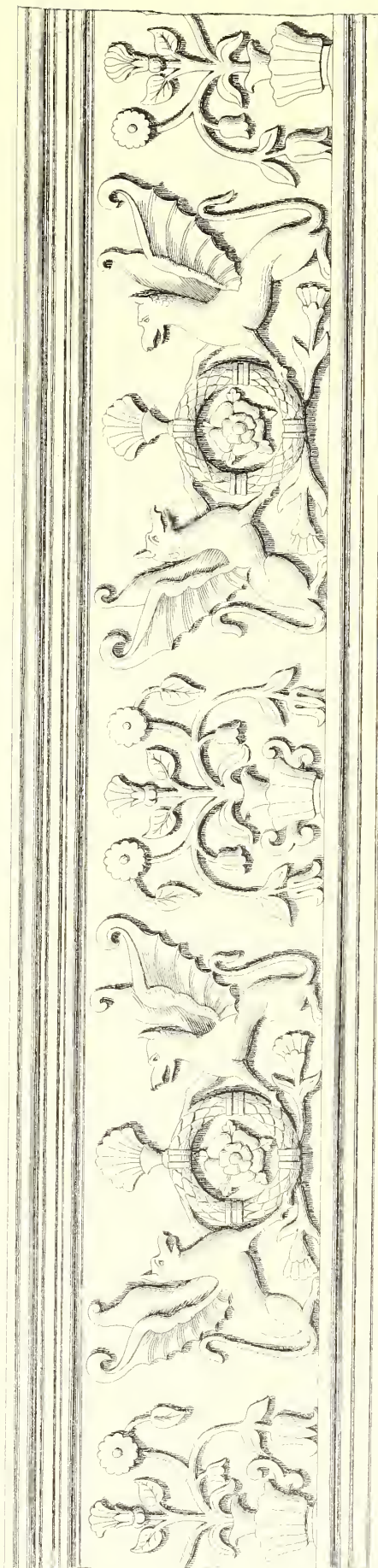
IN ONE OF FIVE BAY-WINDOWS.

IN THE DINING ROOM

AT GILLING CASTLE, YORKSHIRE.



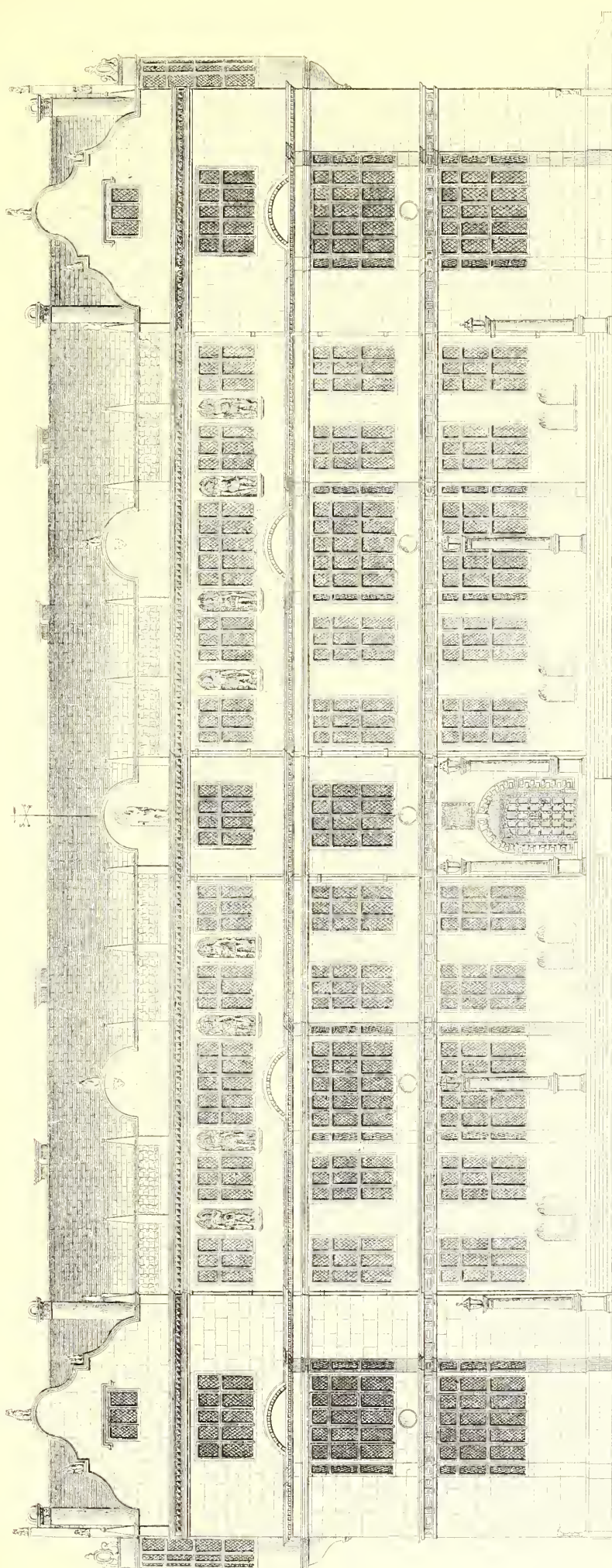
Scale 1/2 Feet



Scale 1/2 Feet

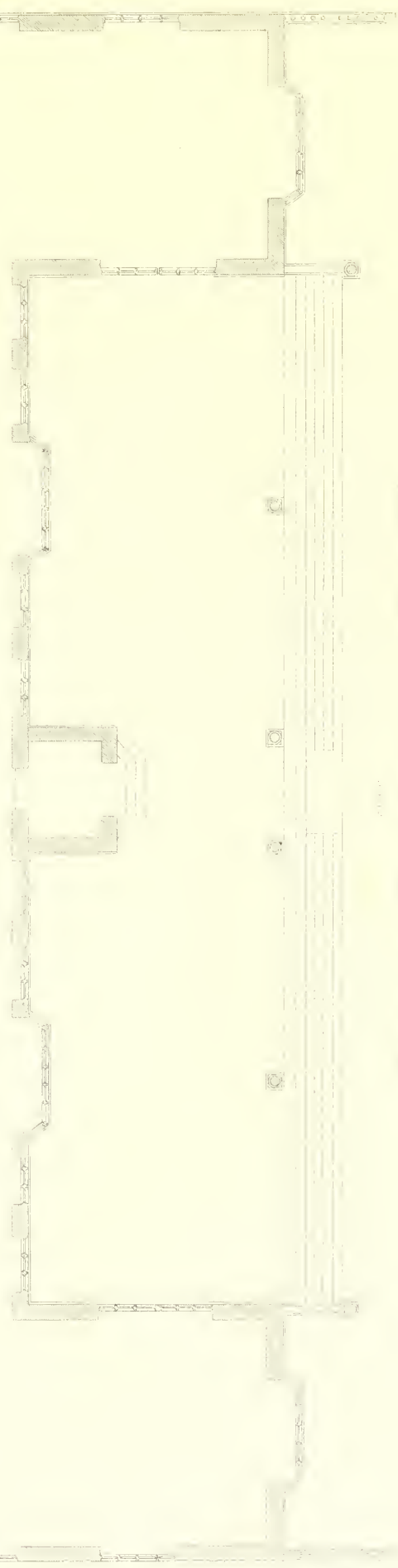
PLASTER DECORATIONS IN BET HOUSES AT MAYN DOW, HAMPSHIRE.

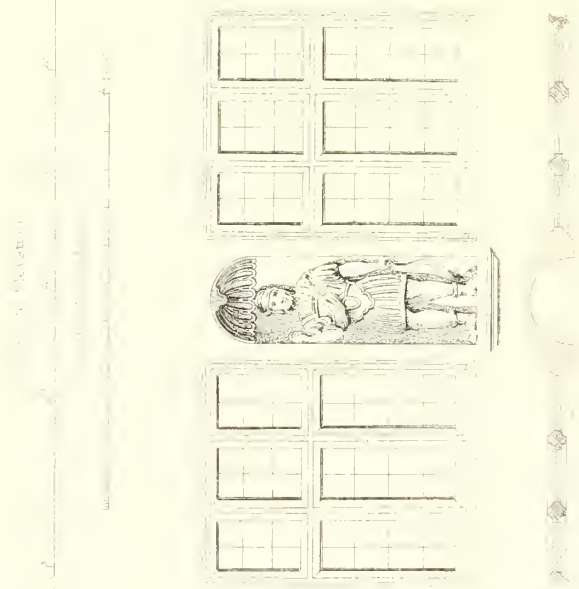
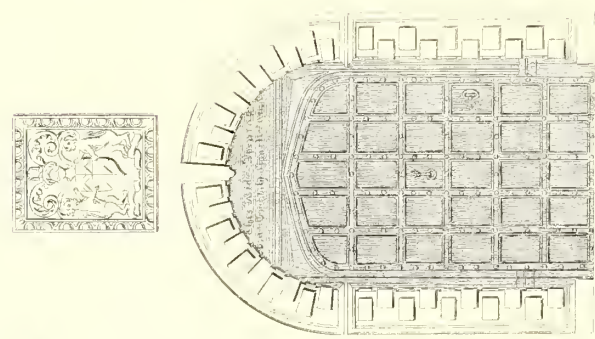
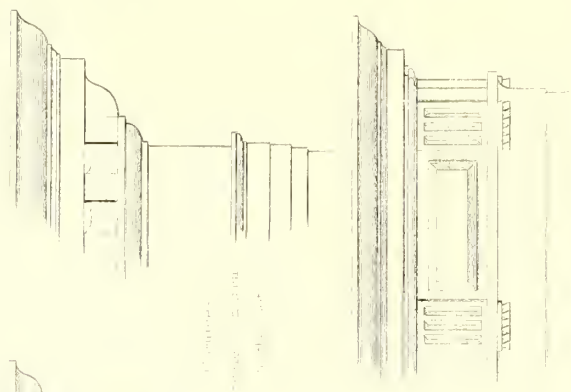
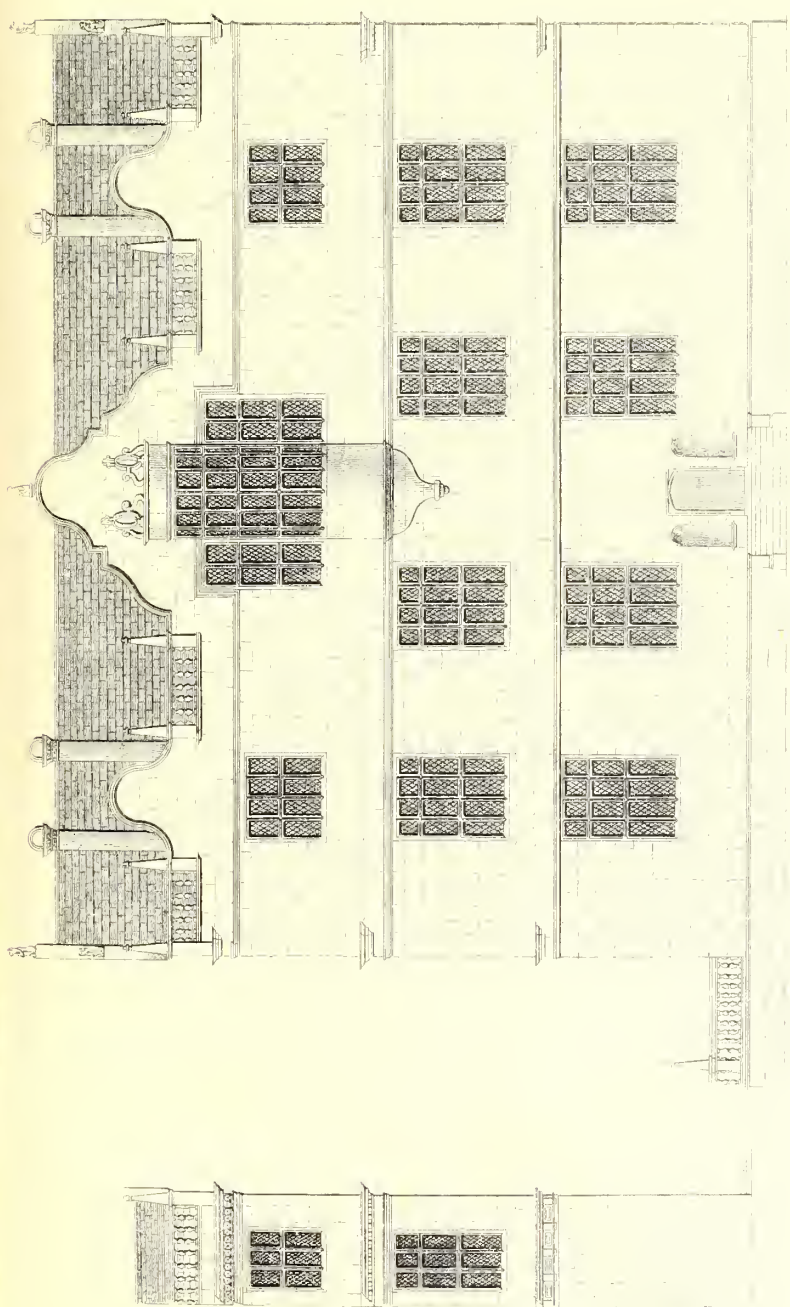
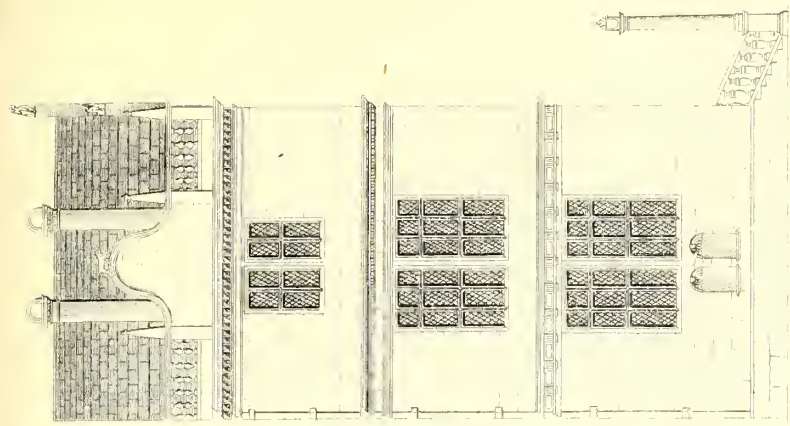
The Seat of M H Blount Esq.



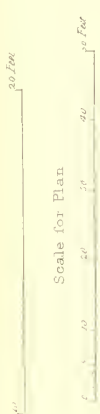
ELEVATION AND PLAN OF THE FRONT OF MOUNT WHITE HOUSE.

11.5.0 of William F. H. H. 2.1.1





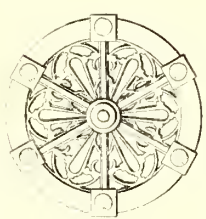
Scale for Elevations



Scale for Plan



Soffit



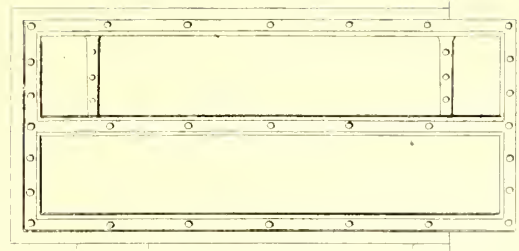
Plan of Column at Angle



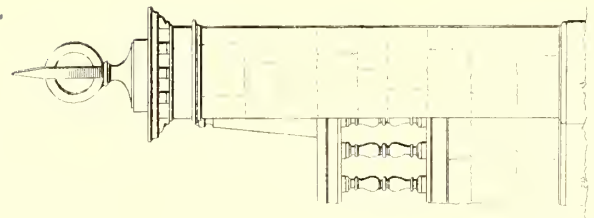
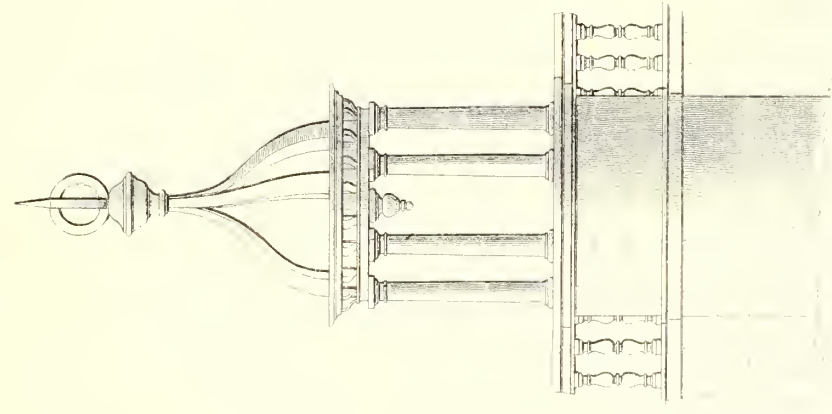
Mulhorn & reveal to Window
Scale 1 inch to the foot



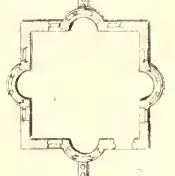
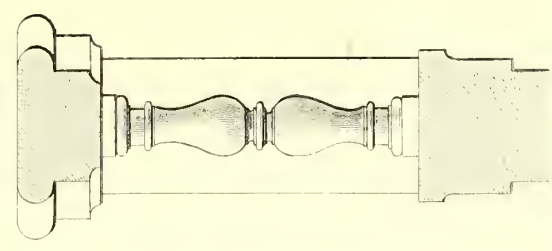
Door of Pavilion
Scale 1/2 inch to a foot



Plan of reveal

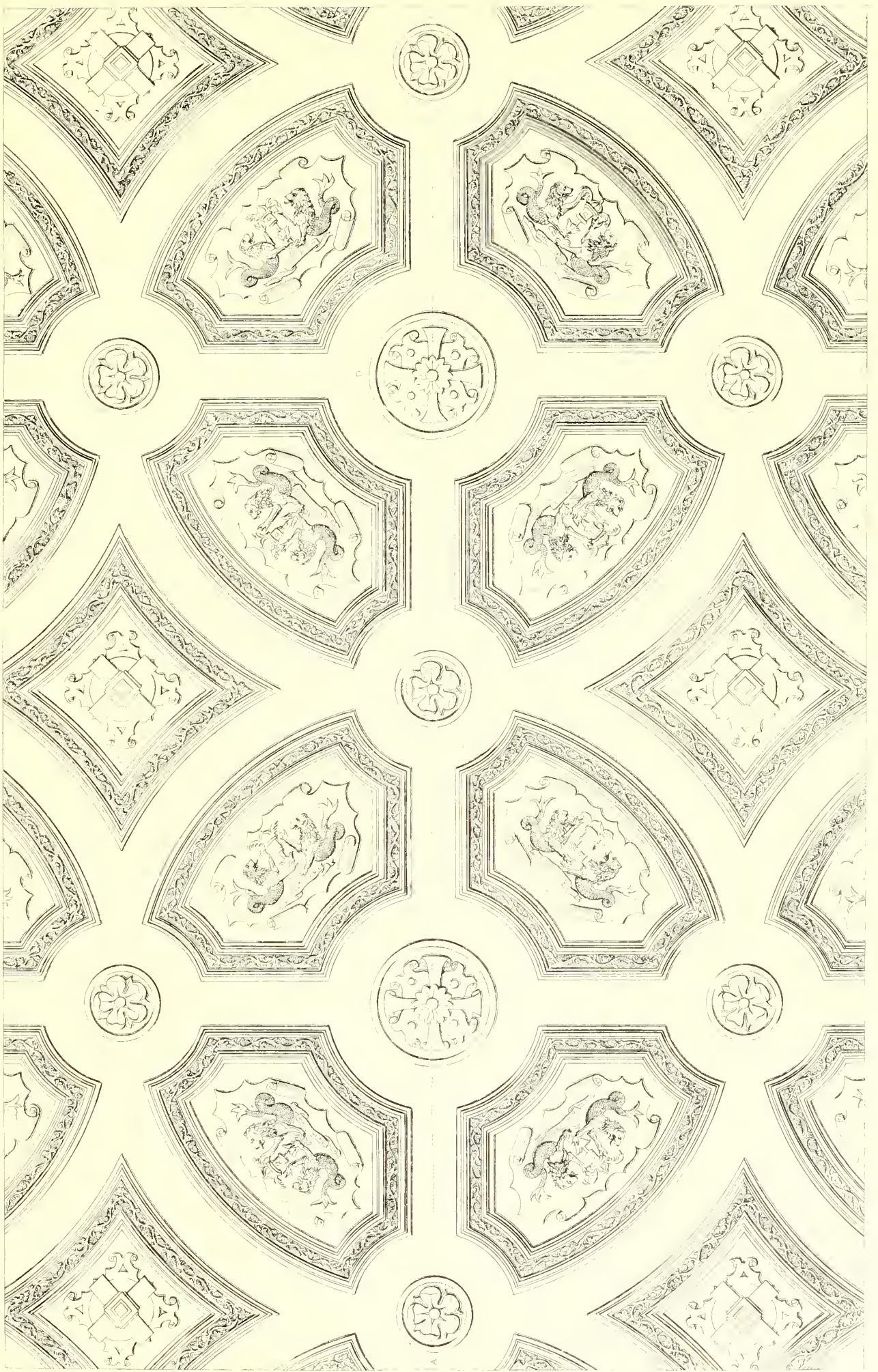


Basis made
1/4 inch to a foot



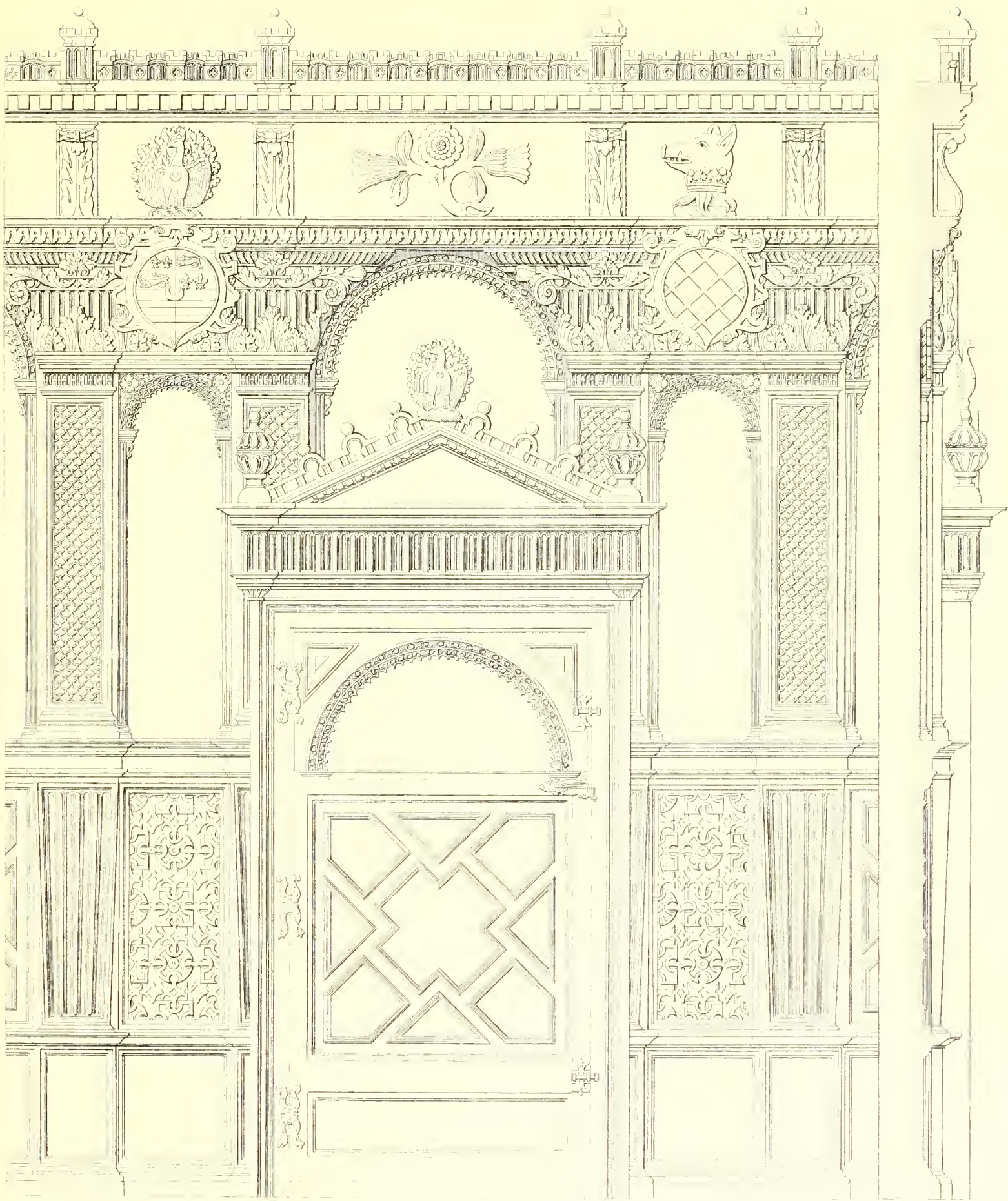
FRONT ELEVATION OF THE PAVILION AT THE ANGLE PIER.

Designed by J. H. Thompson
and J. H. Thompson
New York



See Catalogue de l'Imprimerie

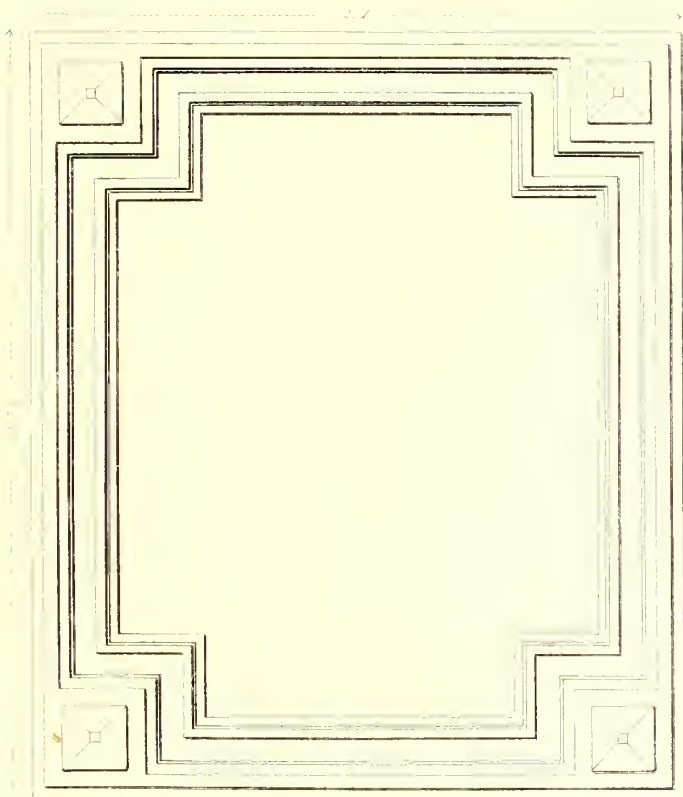
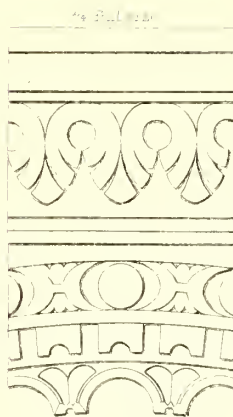
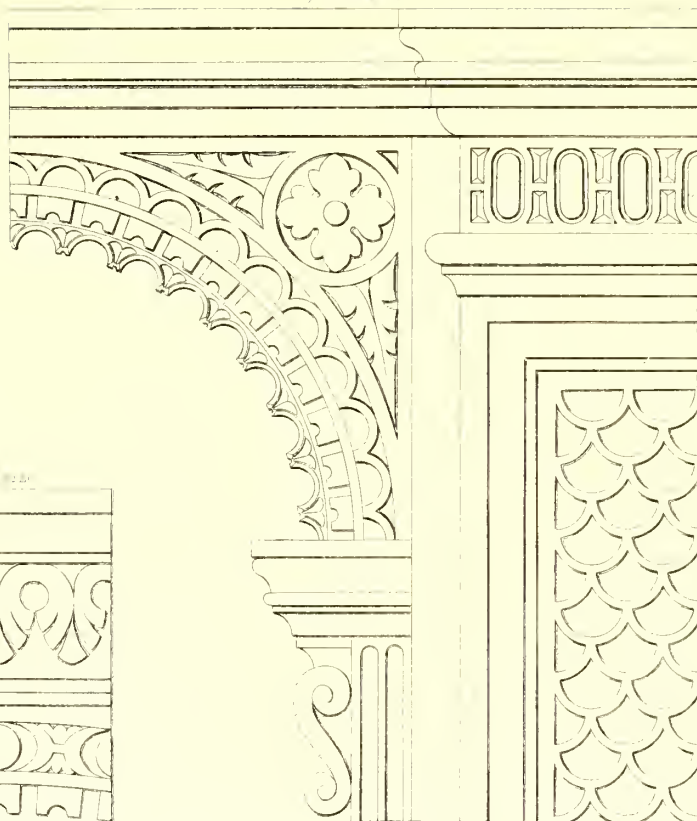
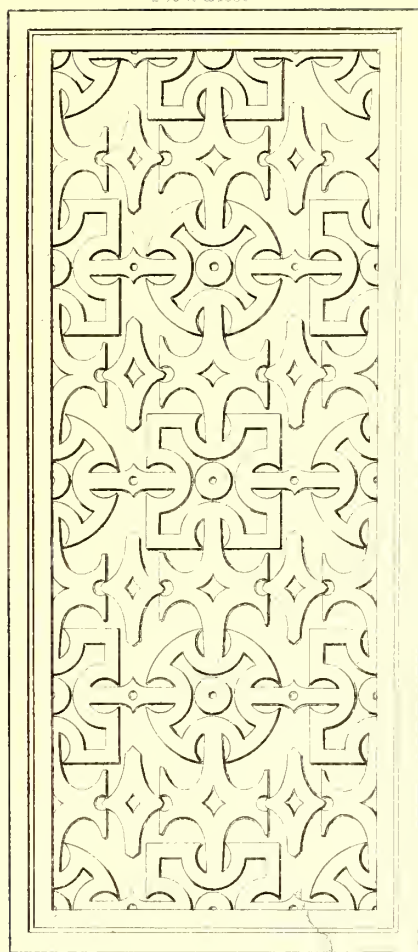
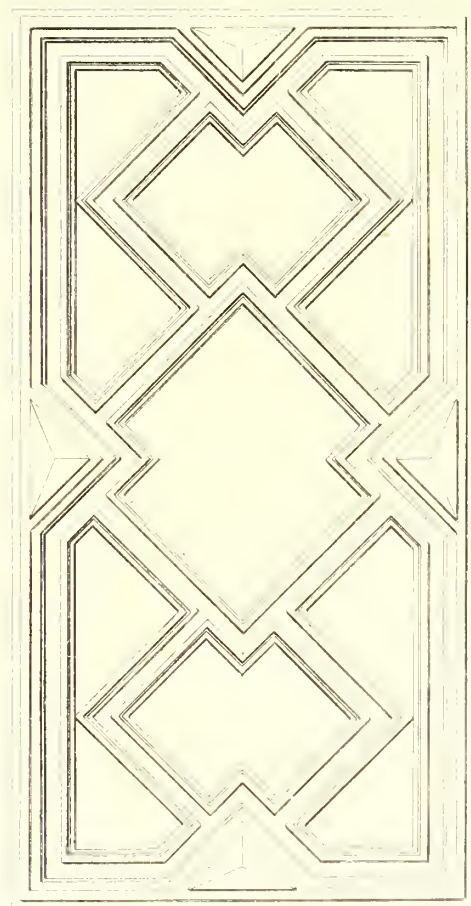
Imprimerie de la Couronne, Paris, 1850



1841
HADDON HALL, DORSETSHIRE
Doorway facing N. W. corner of Hall

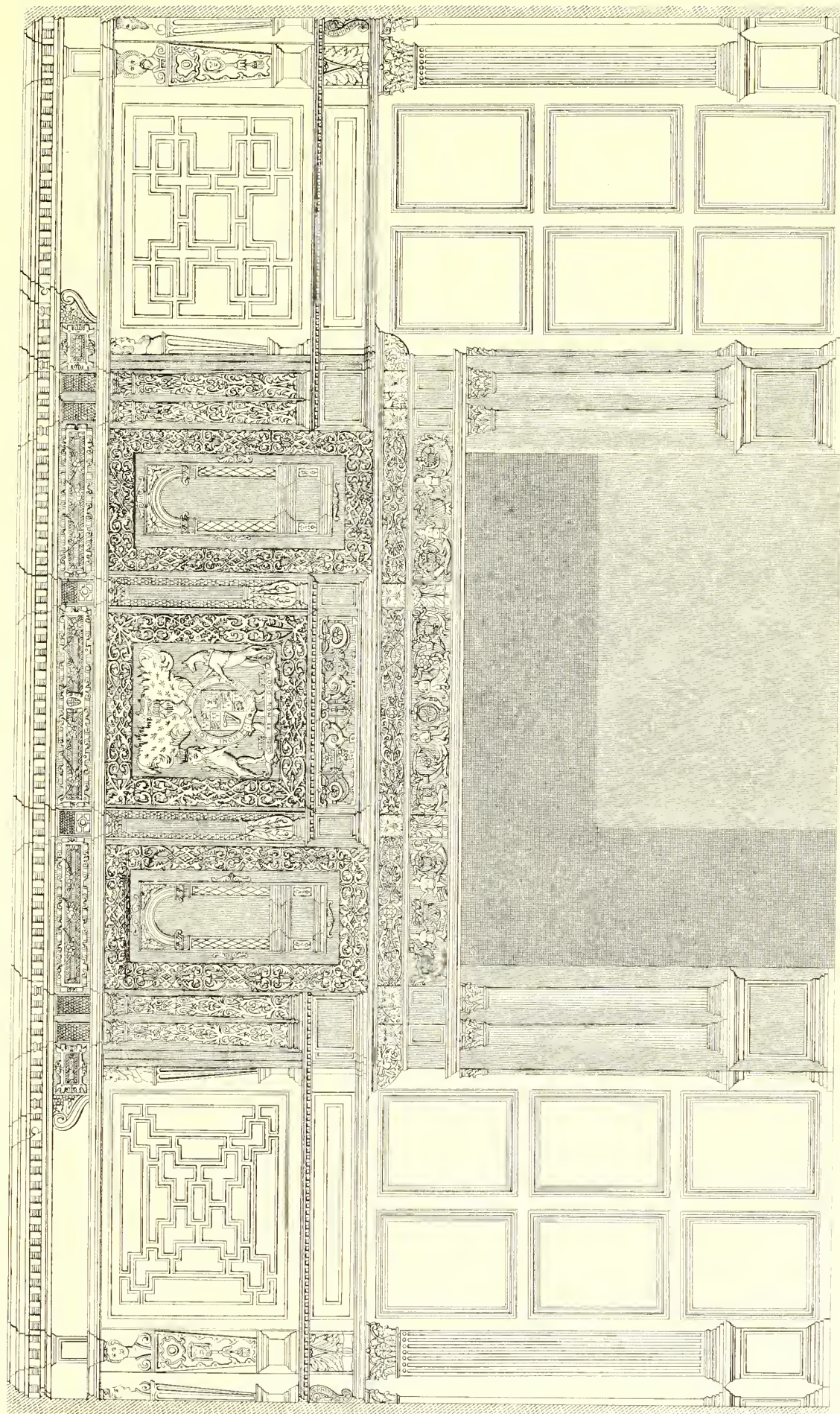
1 1/2 to a foot

1/4 full size

Section
of No. 2

Nos 1 & 3, Details of the Chateaux de la Tour de la Halle, London Hall.

No 4 & 5, Detailing a window looking at



Scale 0 1 2 3 4 5 Feet

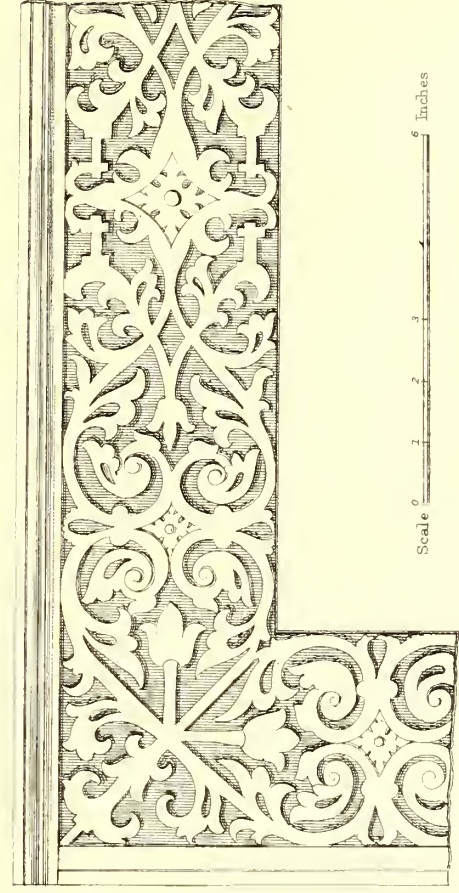
THE END OF THE DRAWING ROOM
of a House at Great Yarmouth, Norfolk.

The Residence of Charles John Palmer Esq^r F.S.A

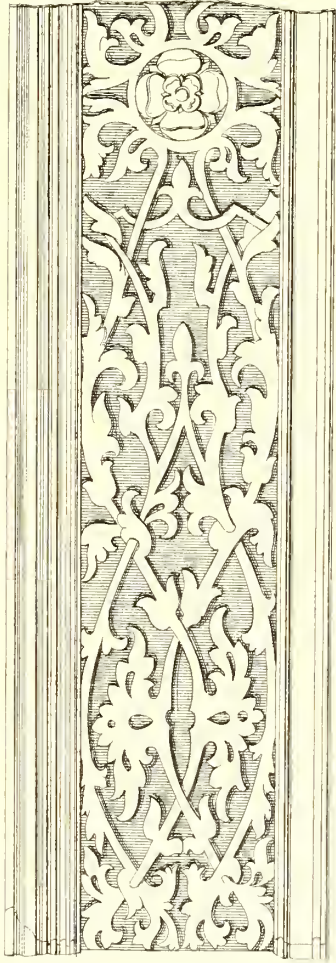
Drawn & Engraved by Henry Shaw



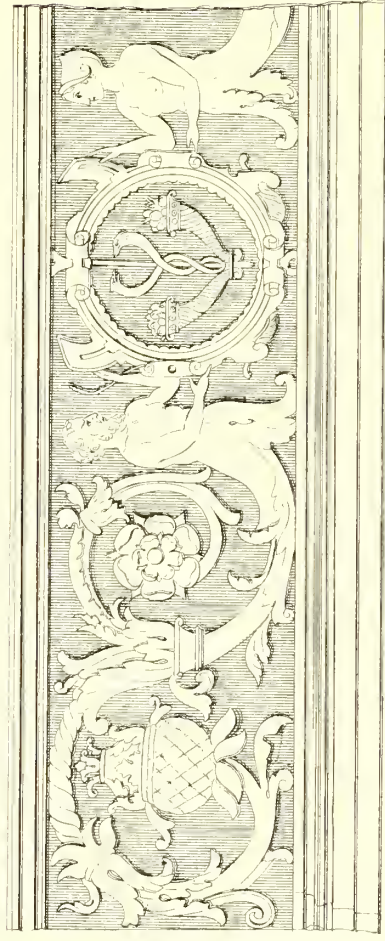
Scale 0 1 2 3 4 5 6 inches



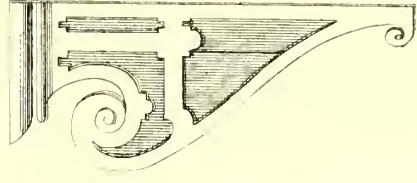
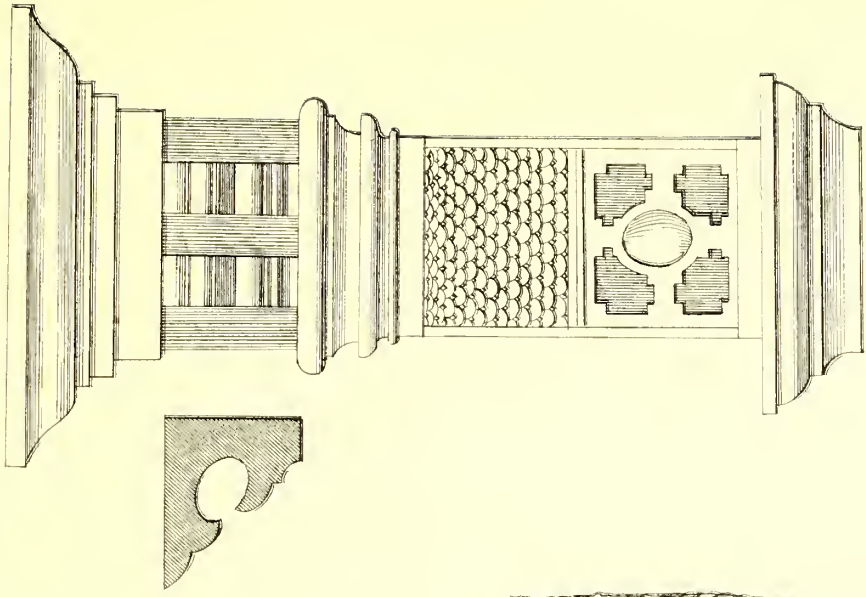
Scale 0 1 2 3 4 5 6 inches



Scale 0 1 2 3 4 5 6 inches

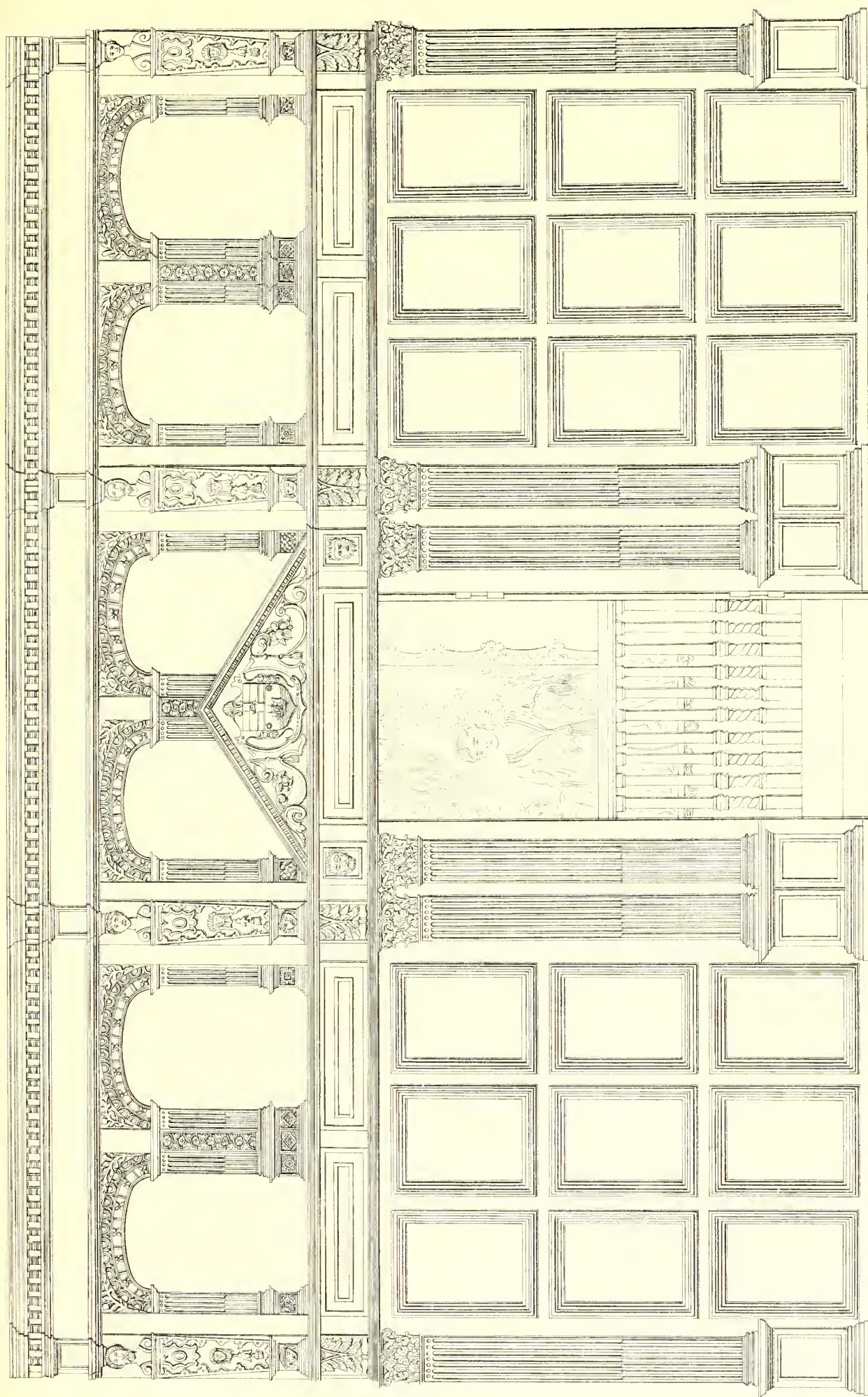


Scale 0 1 2 3 4 5 6 inches



Scale 0 1 2 3 inches

DETAILS OF THE CHIMNEY PIECE IN THE DRAWING ROOM
of a House at Great Yarmouth, Norfolk
The Residence of Charles John Palmer Esq^r F.S.A.

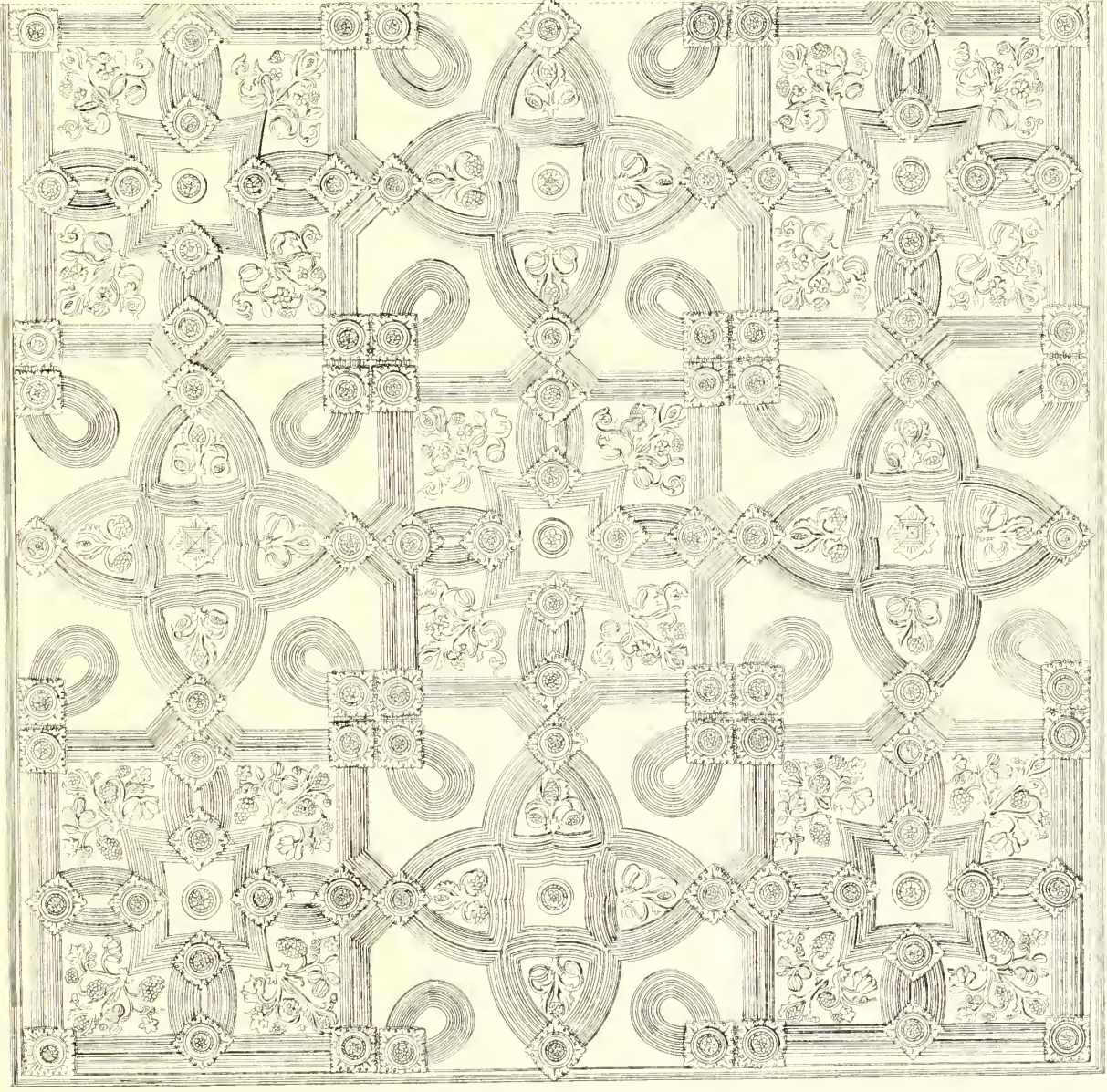


Scale 1/4" = 1' 0"

A PORTION OF THE SIDE OF THE DRAWING ROOM

of a House at Great Yarmouth Norfolk

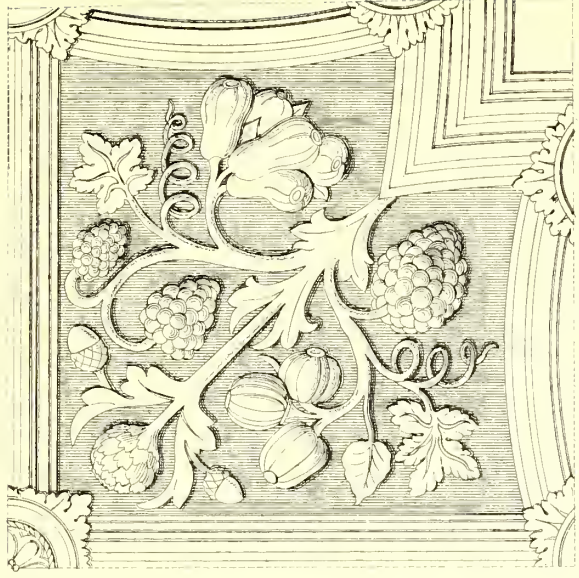
The Residence of Charles John Palmer Esq. F.S.A.



Scale 0 1 2 3 4 Feet

ONE HALF OF THE CEILING IN THE DRAWING ROOM

of a House at Yarmouth.
The Residence of C J Palmer Esq^{re} F.S.A

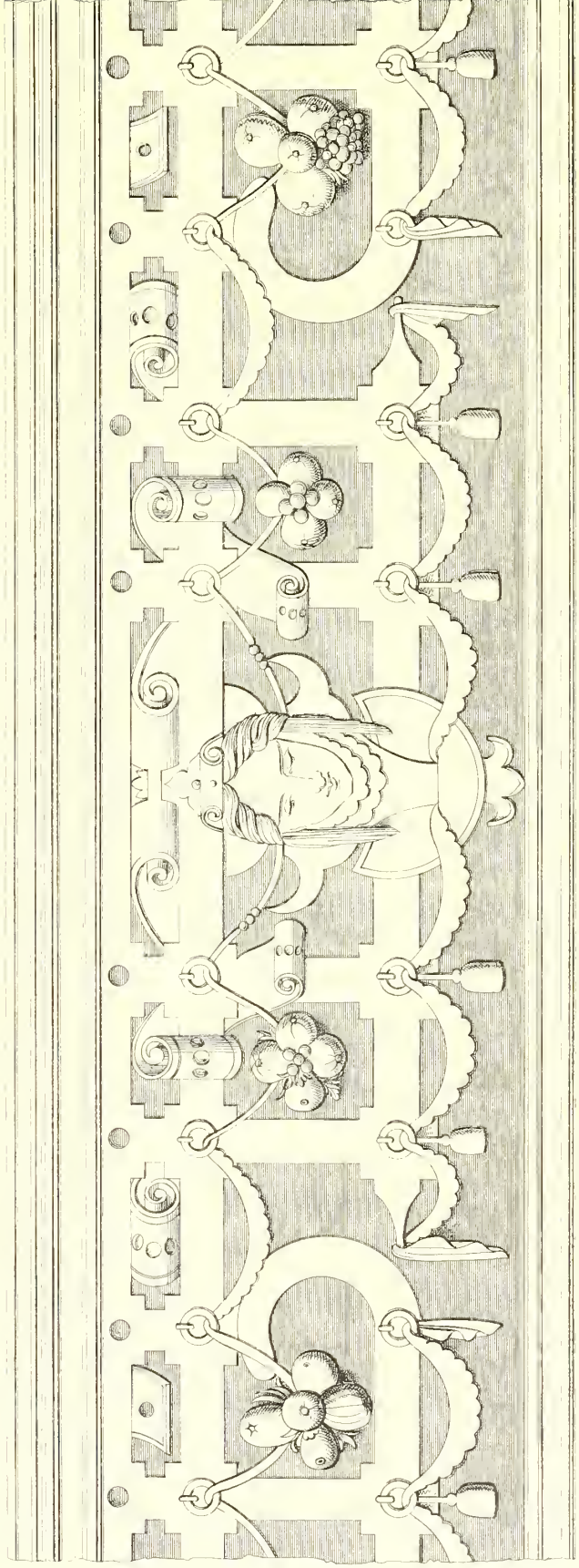
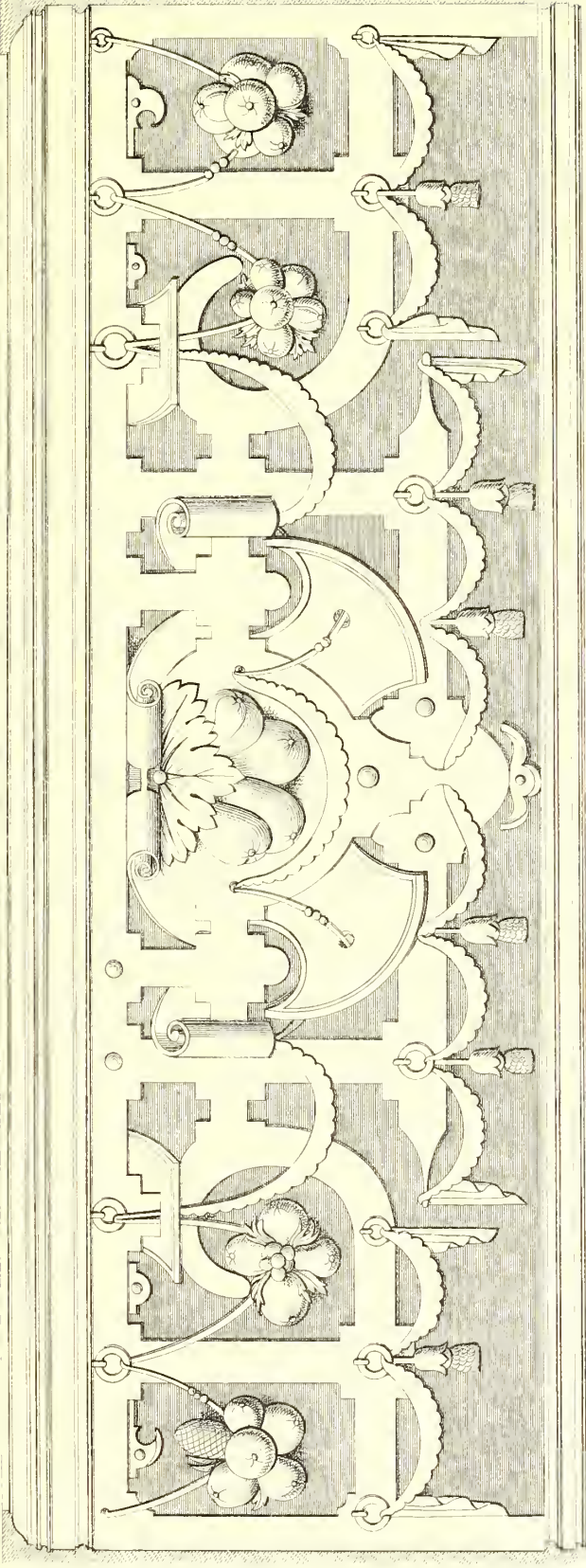


Compartments at large



Sections of Moldings and Pendants

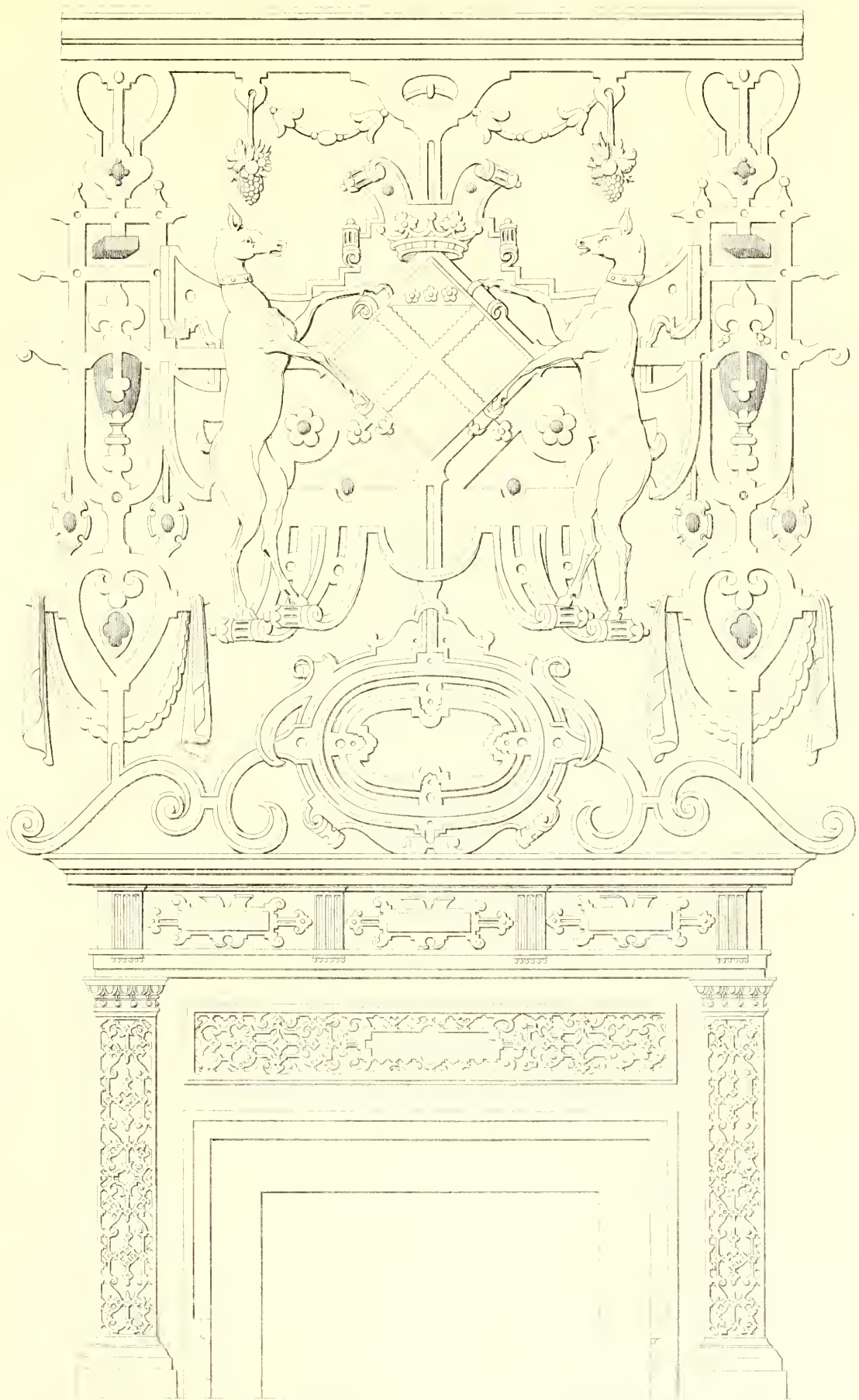


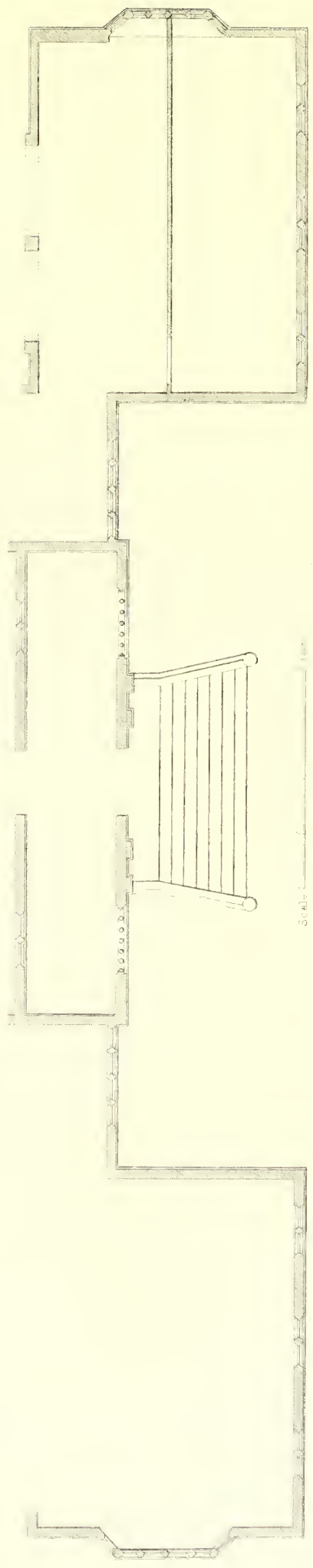
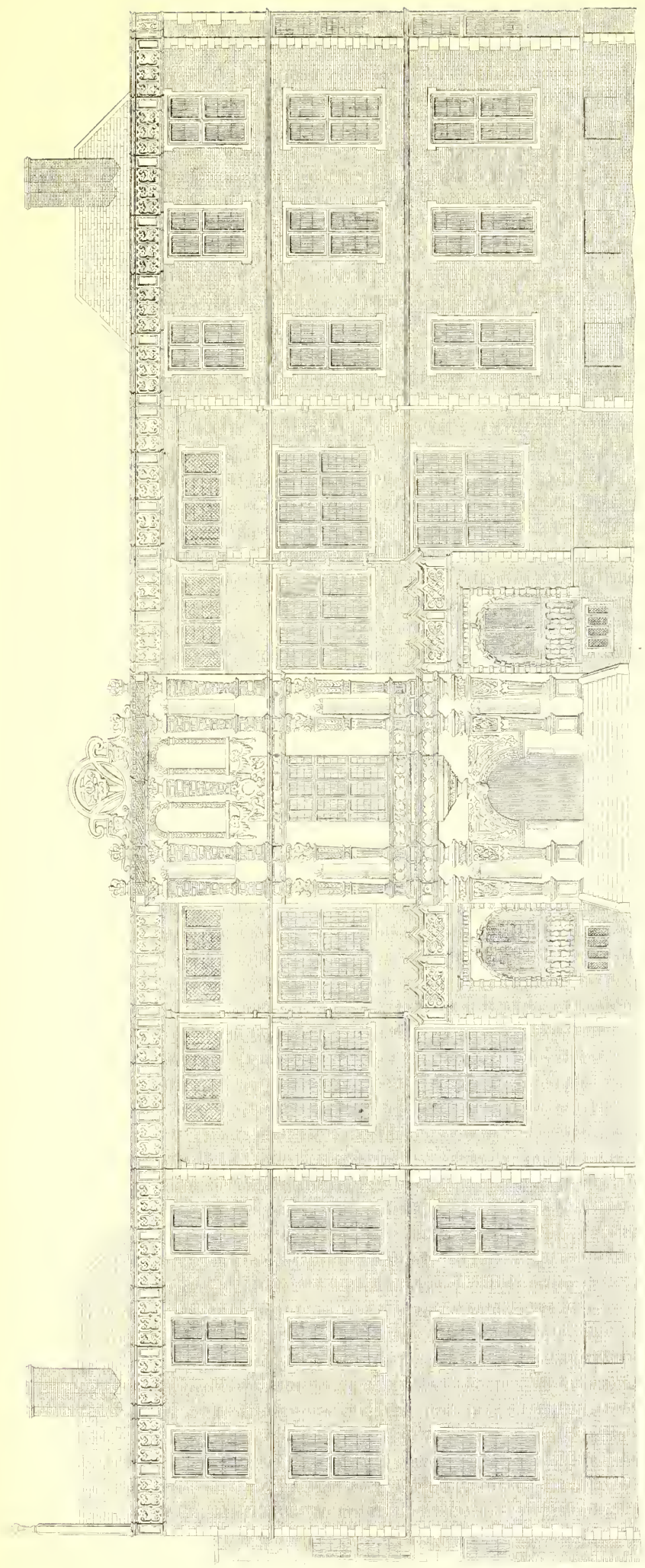


FRIEZES CARVED IN OAK
In the North Chamber of a House at Yarmouth
The Residence of C. J. Palmer Esq^{re} F.S.A.

Drawn by A. J. Palmer Esq^{re}

Engraved by Henry Shaw

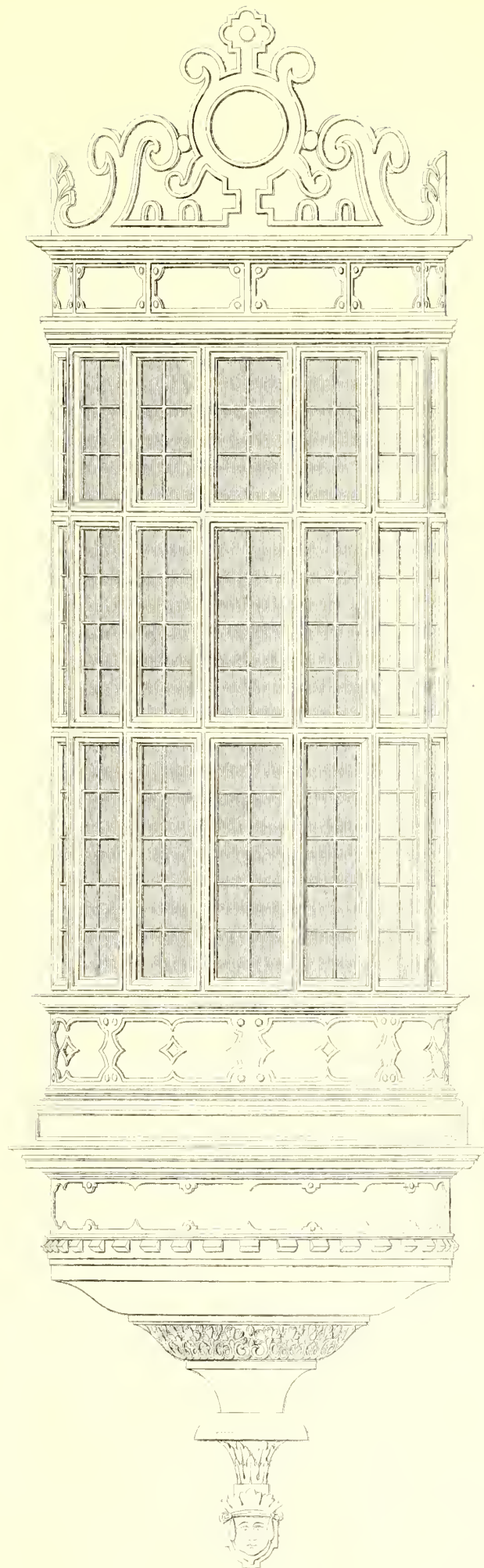




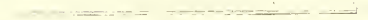
Scale 1/4" = 1'

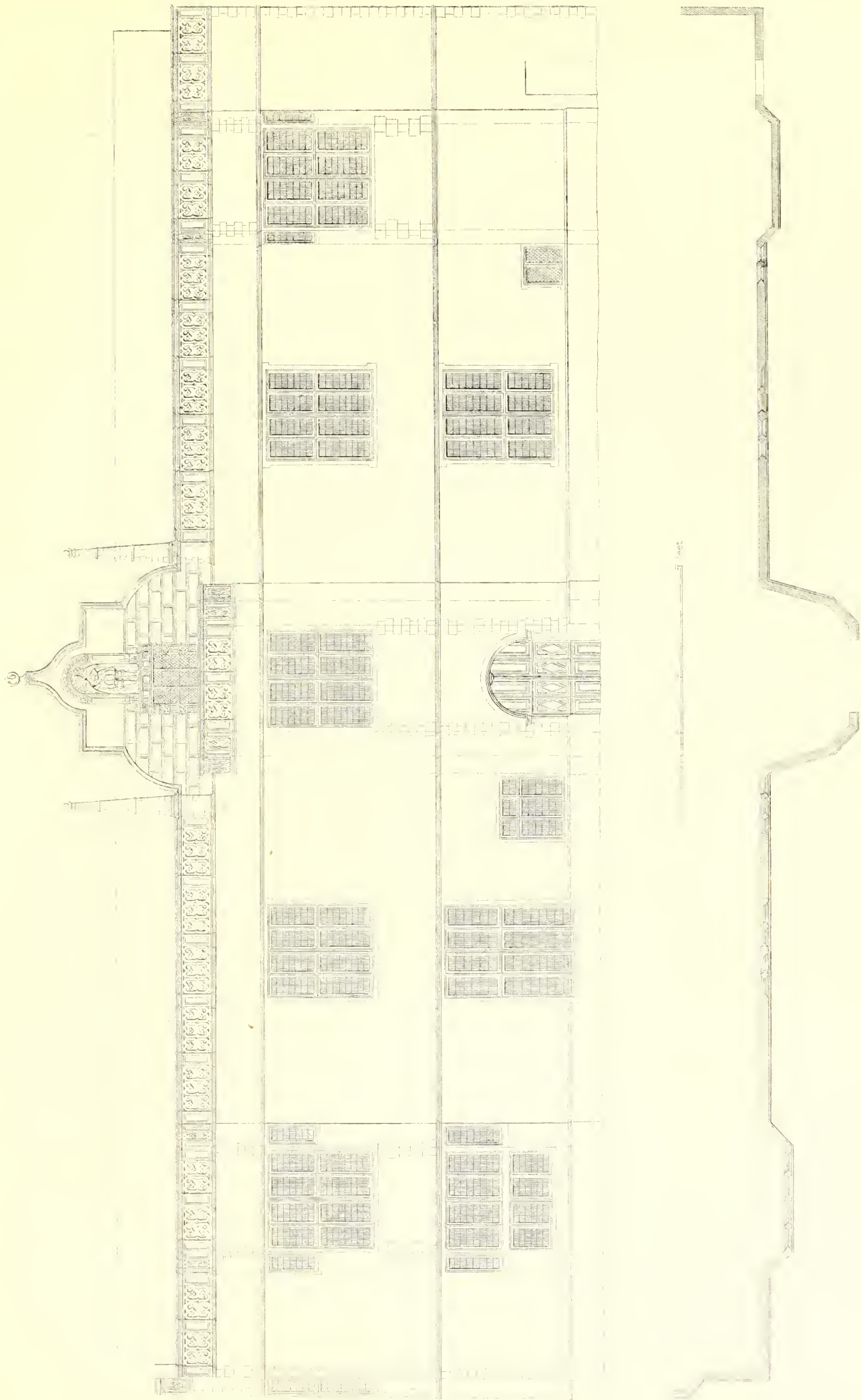
PRINTING ELEVATION OF BRAMHALL HOUSE.

See also of the other side of the page.

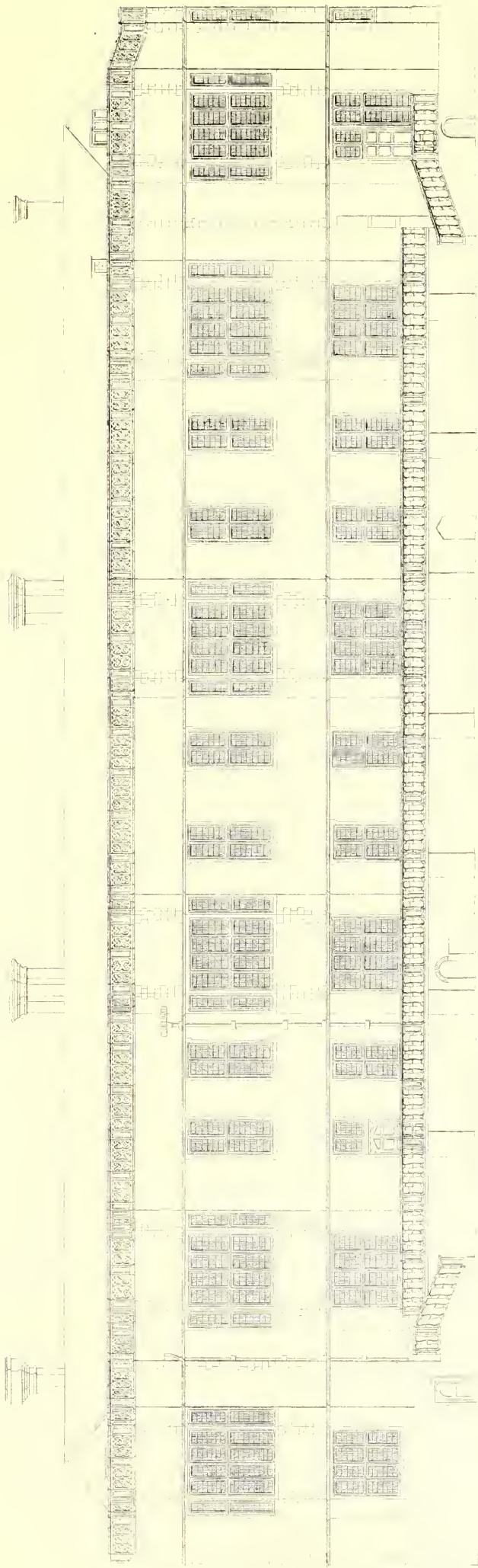


at 1 column

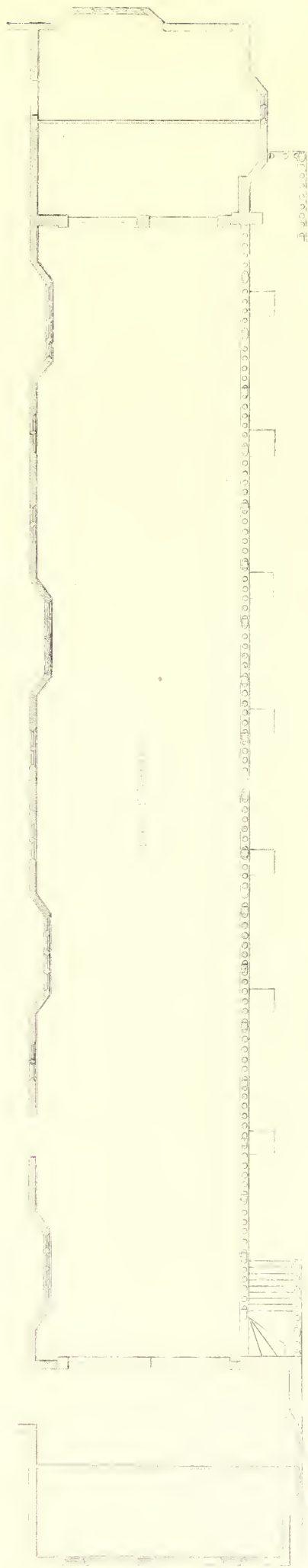




VIEW OF THE EAST SIDE OF BRAMSHILL HOUSE

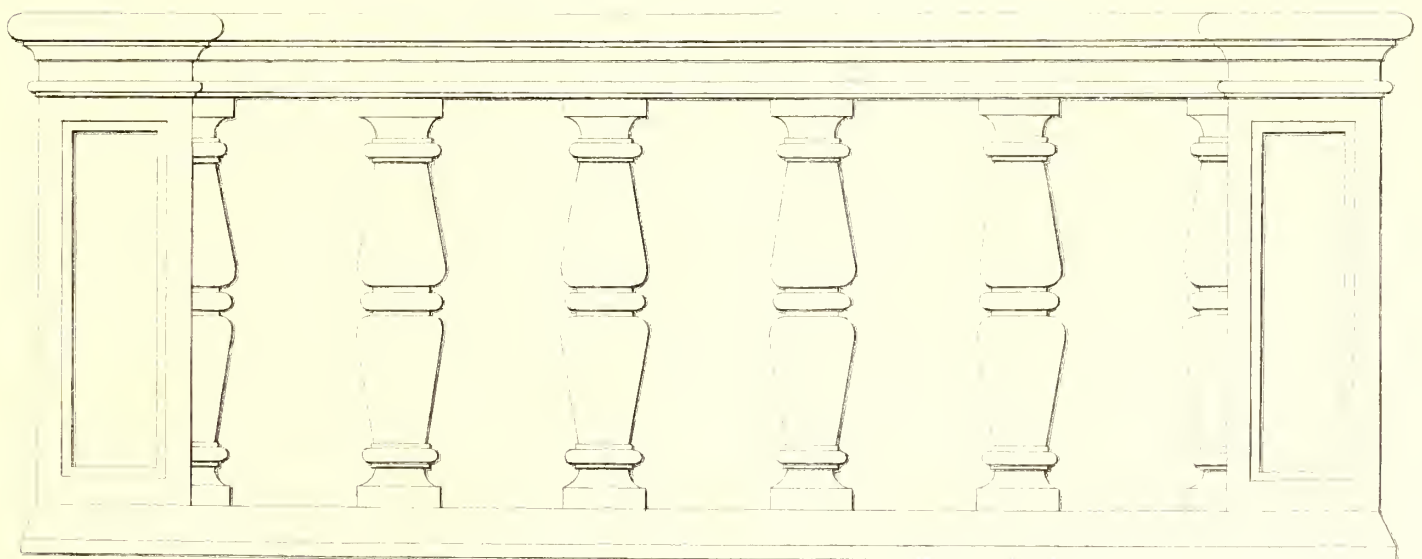


Feet



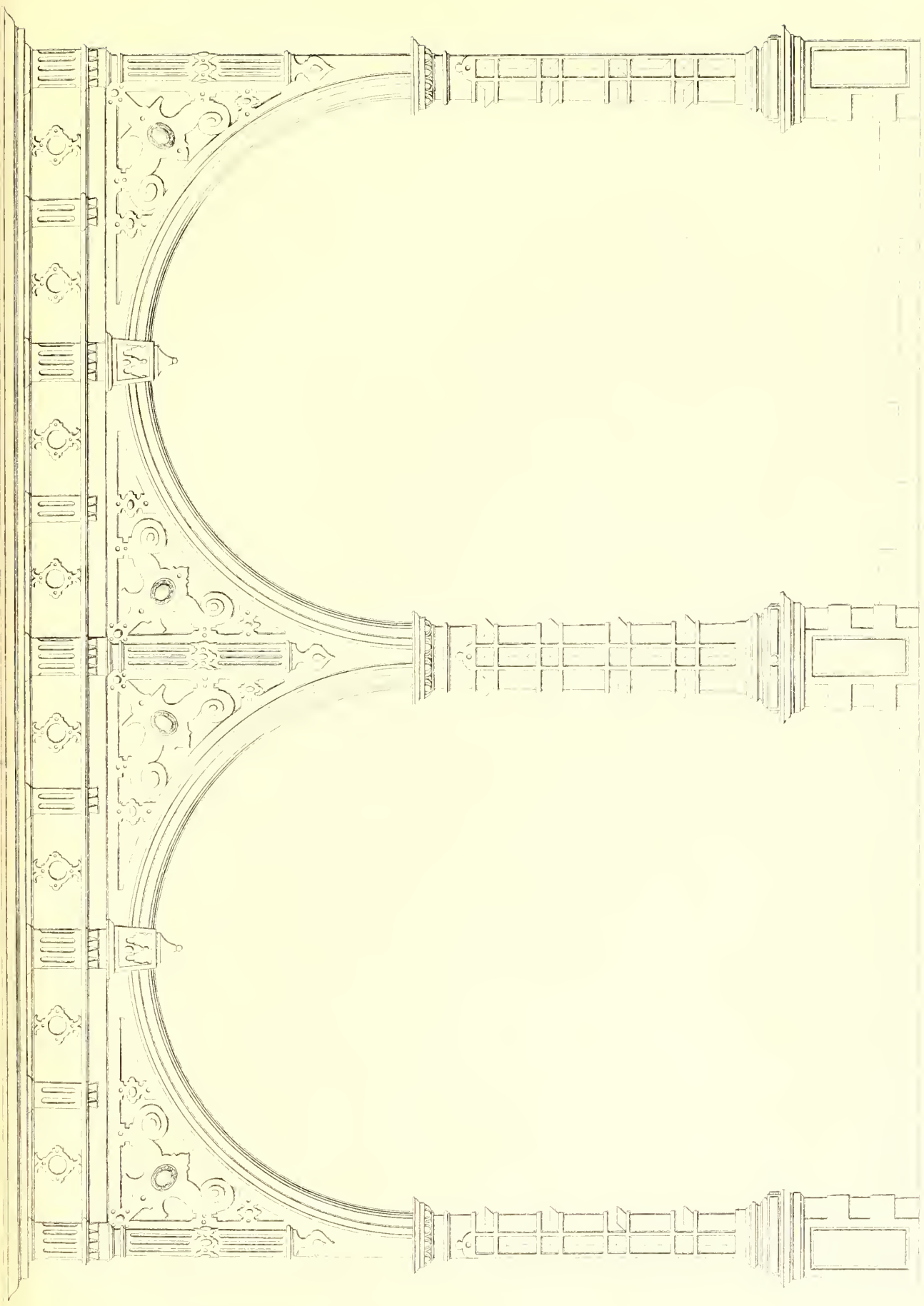
SECTION THROUGH THE BUILDING

1000.000.0000

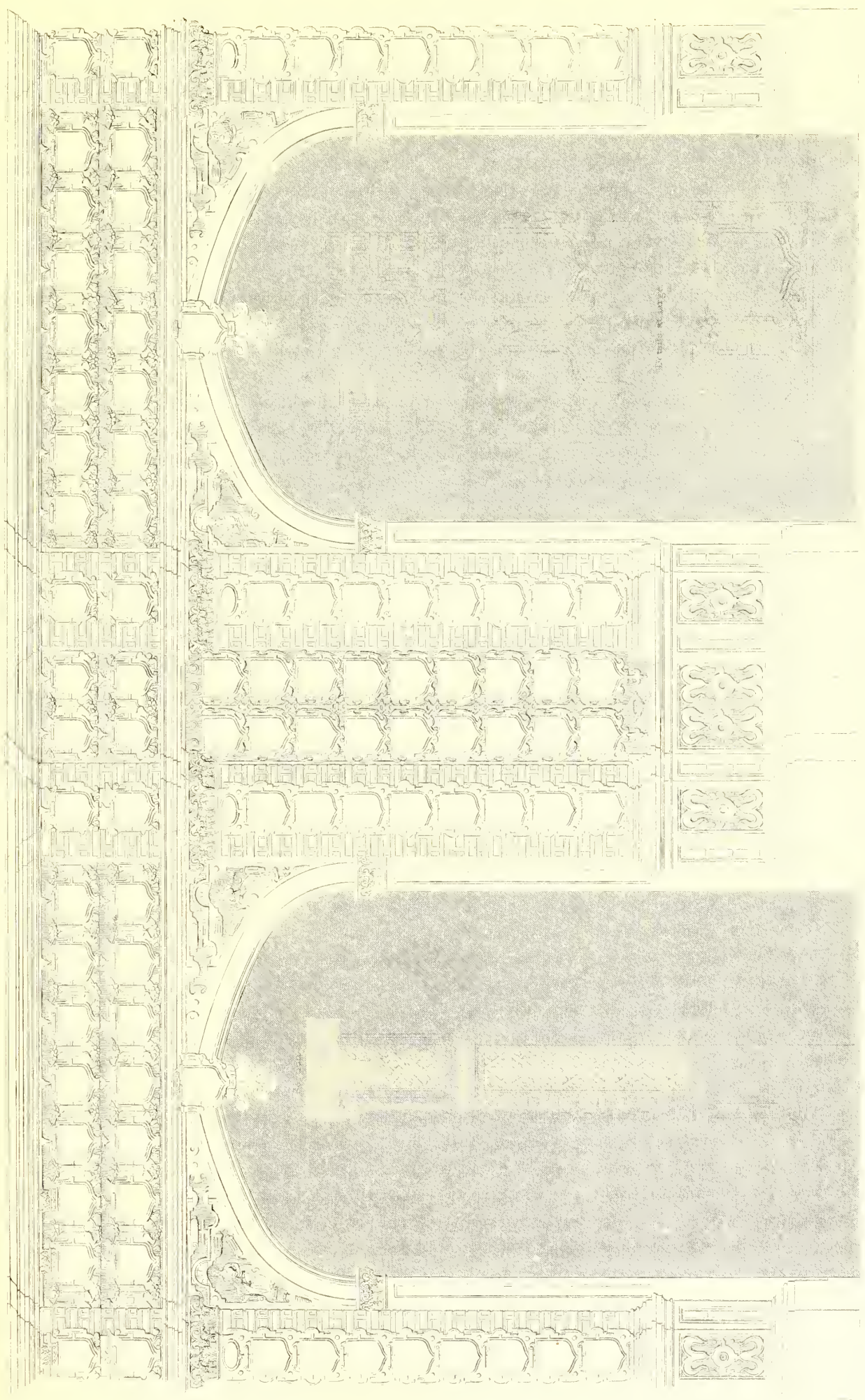


BALUSTRADES.

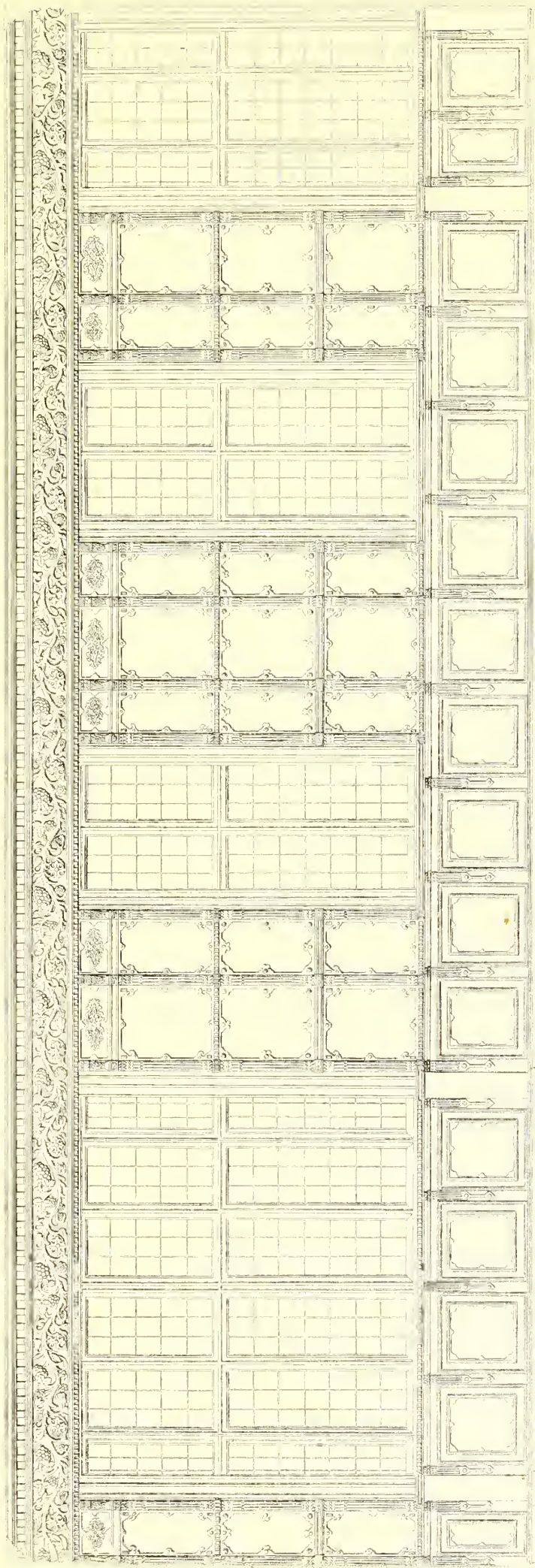
Fig. 1. From the Gallery at Chiswick.
Fig. 2. From Bramshill House.



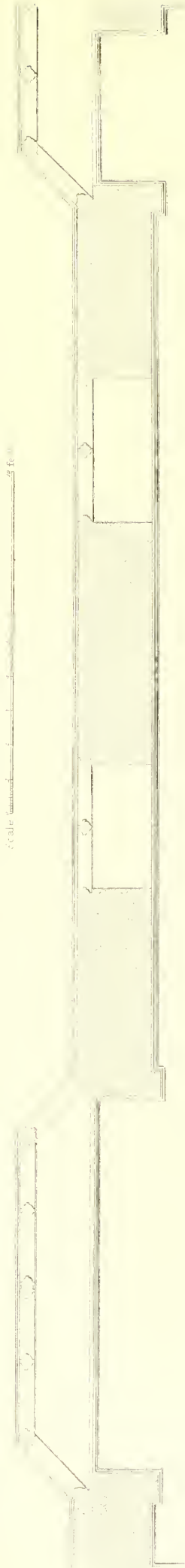
Handwritten text, possibly a title or description, located at the bottom of the page.



View of the interior of the Temple of Mars at Rome, showing the great hall and the vaulted ceiling.



Scale 1/4 inch = 1 foot

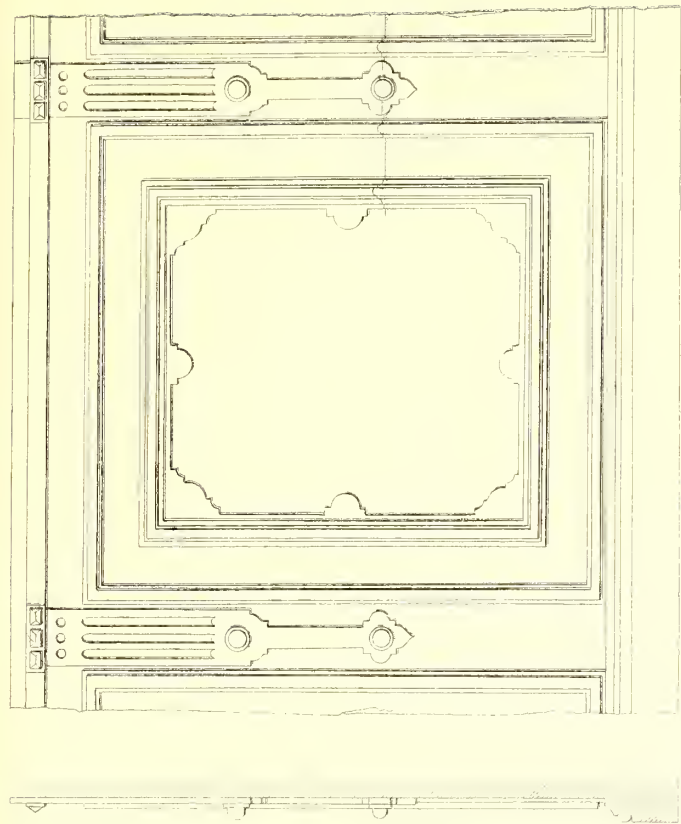


PLAN

PLAN OF THE DRAWING ROOM

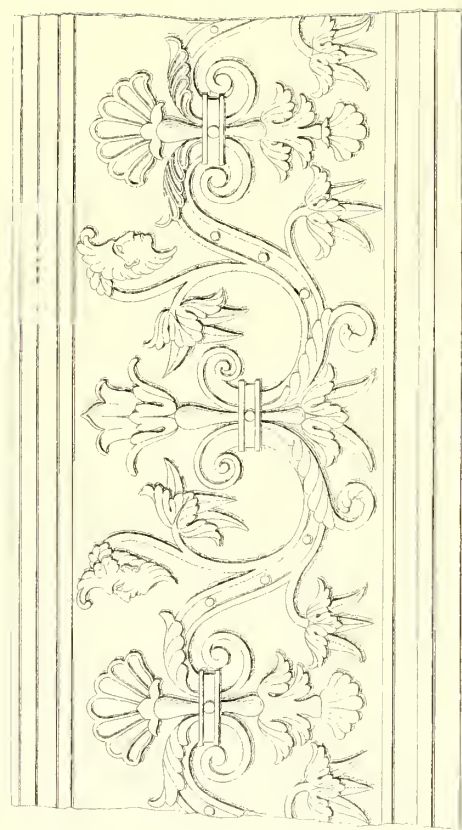
at Bramshill House, Hampshire the Seat of H. John Com. Esq.

1840



Section at B B

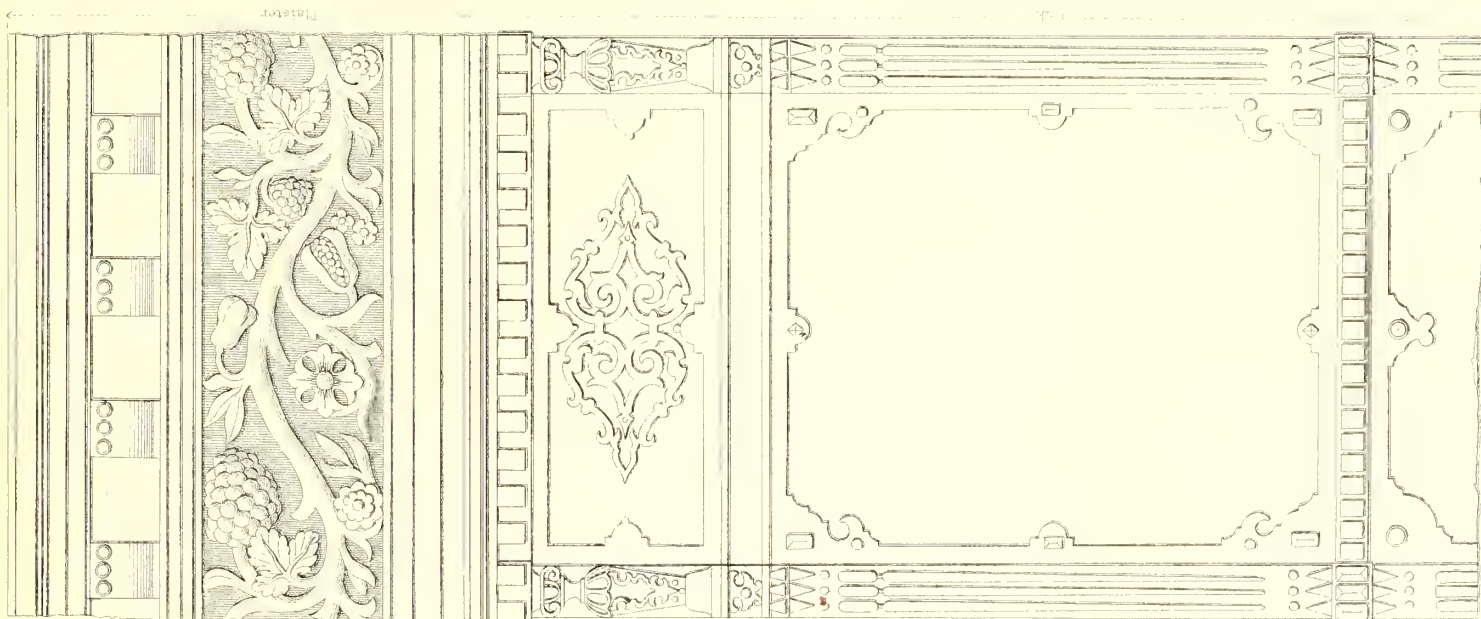
Plaster Frieze in the Library



Scale 1 Foot

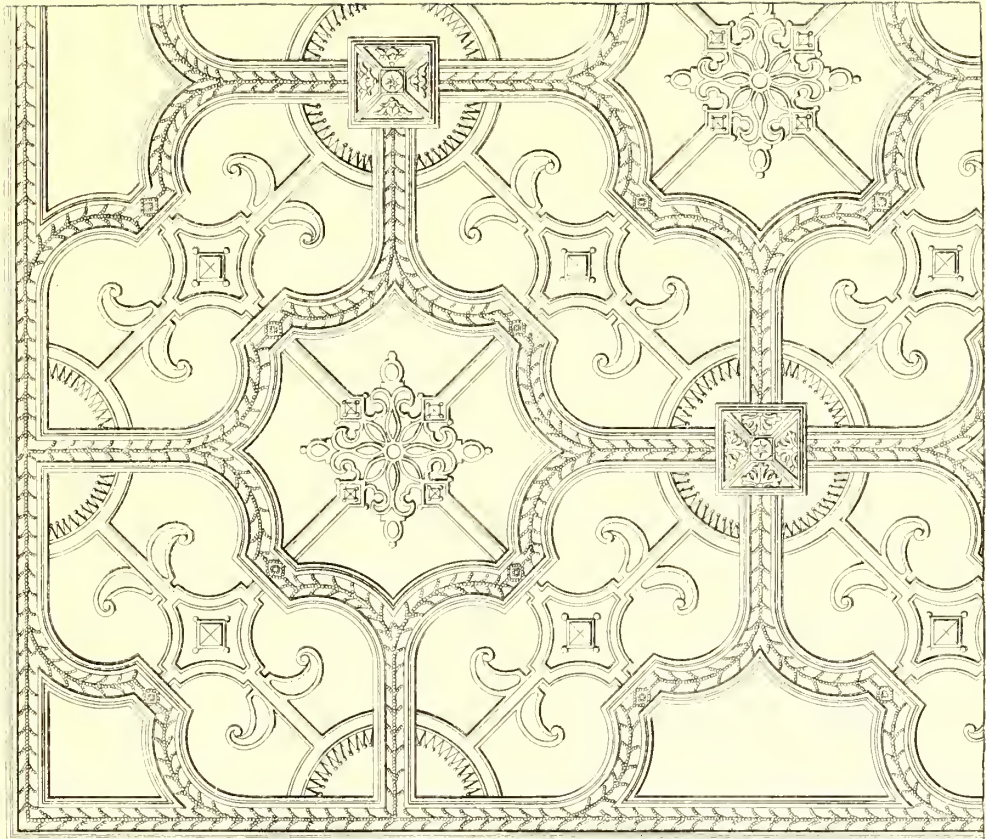
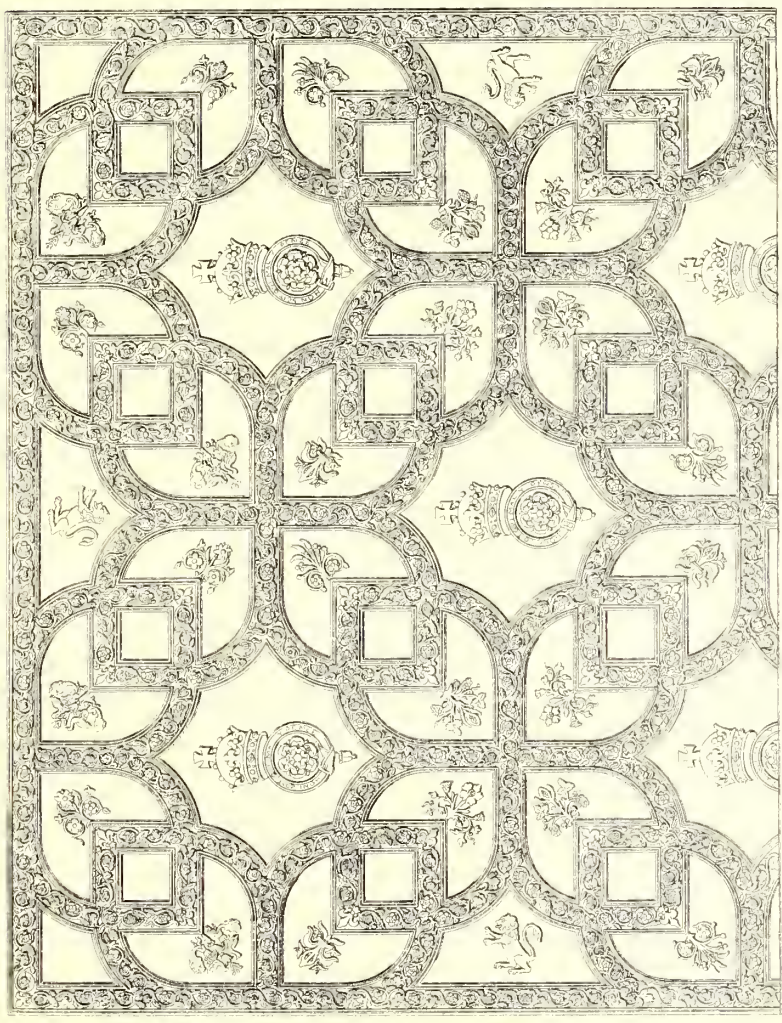
DETAILS AT A A.

of Drawing Room. East Library at Somerset House.



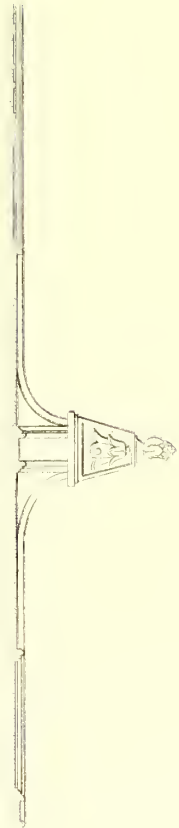
Scale 1 Foot

Section at A A.



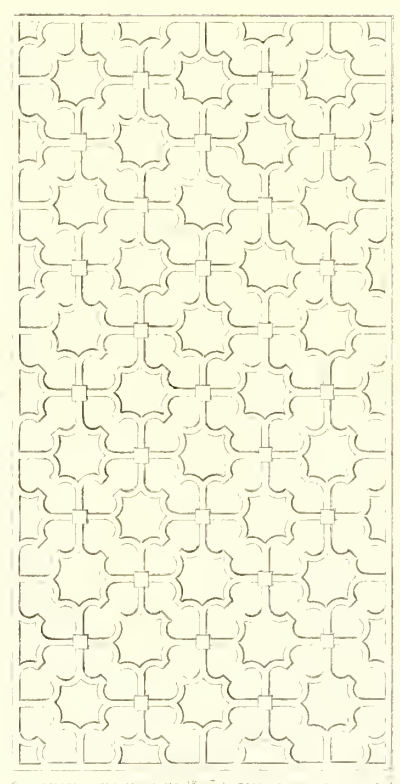
Part of the Ceiling in Drawing Room w. large

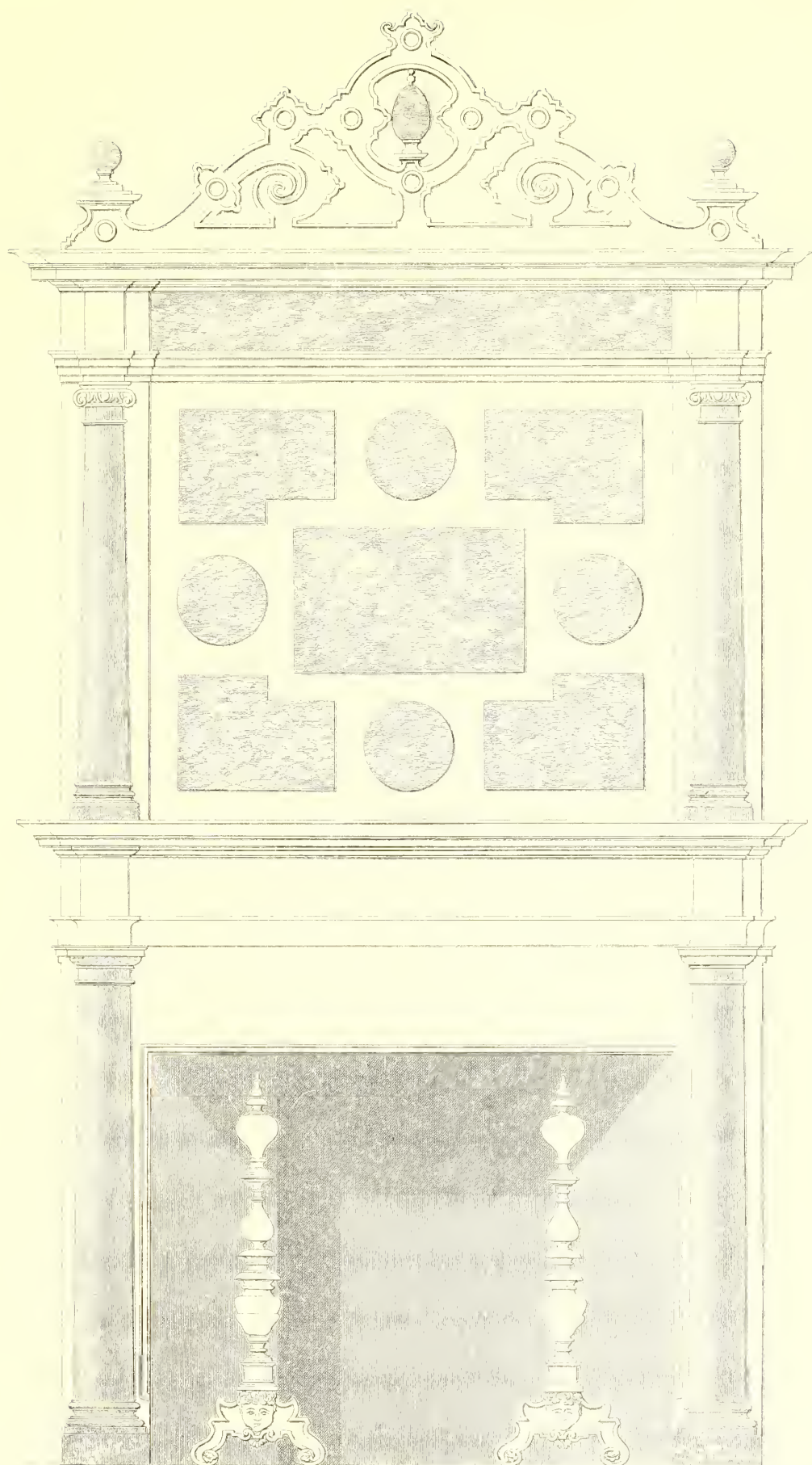
Section A & B



Part of the Ceiling in the Old Library of the College of St. John

Drawing Room of the Old Library of the College of St. John

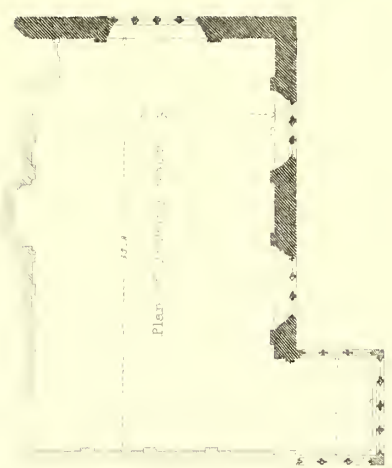
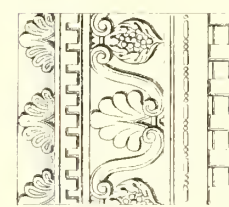
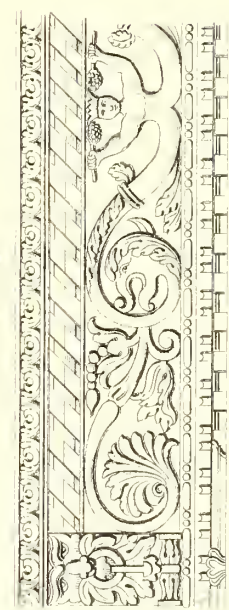
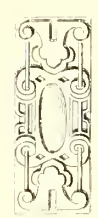
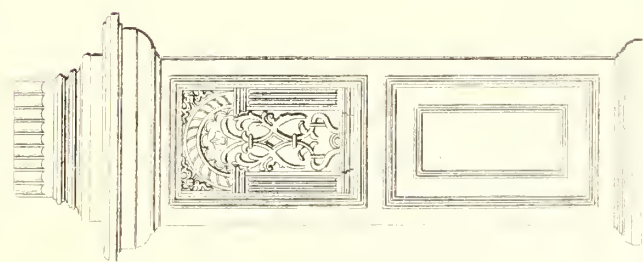


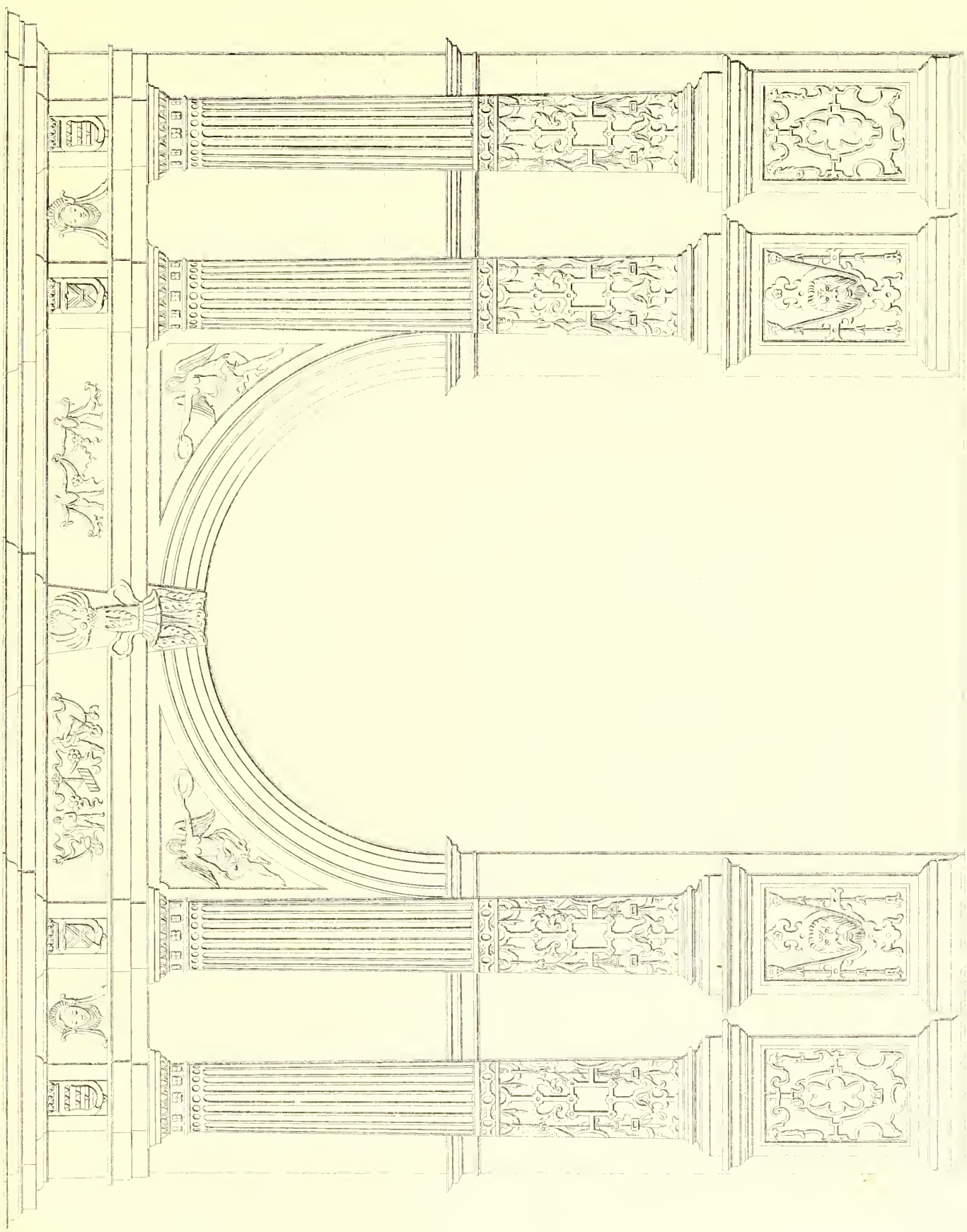


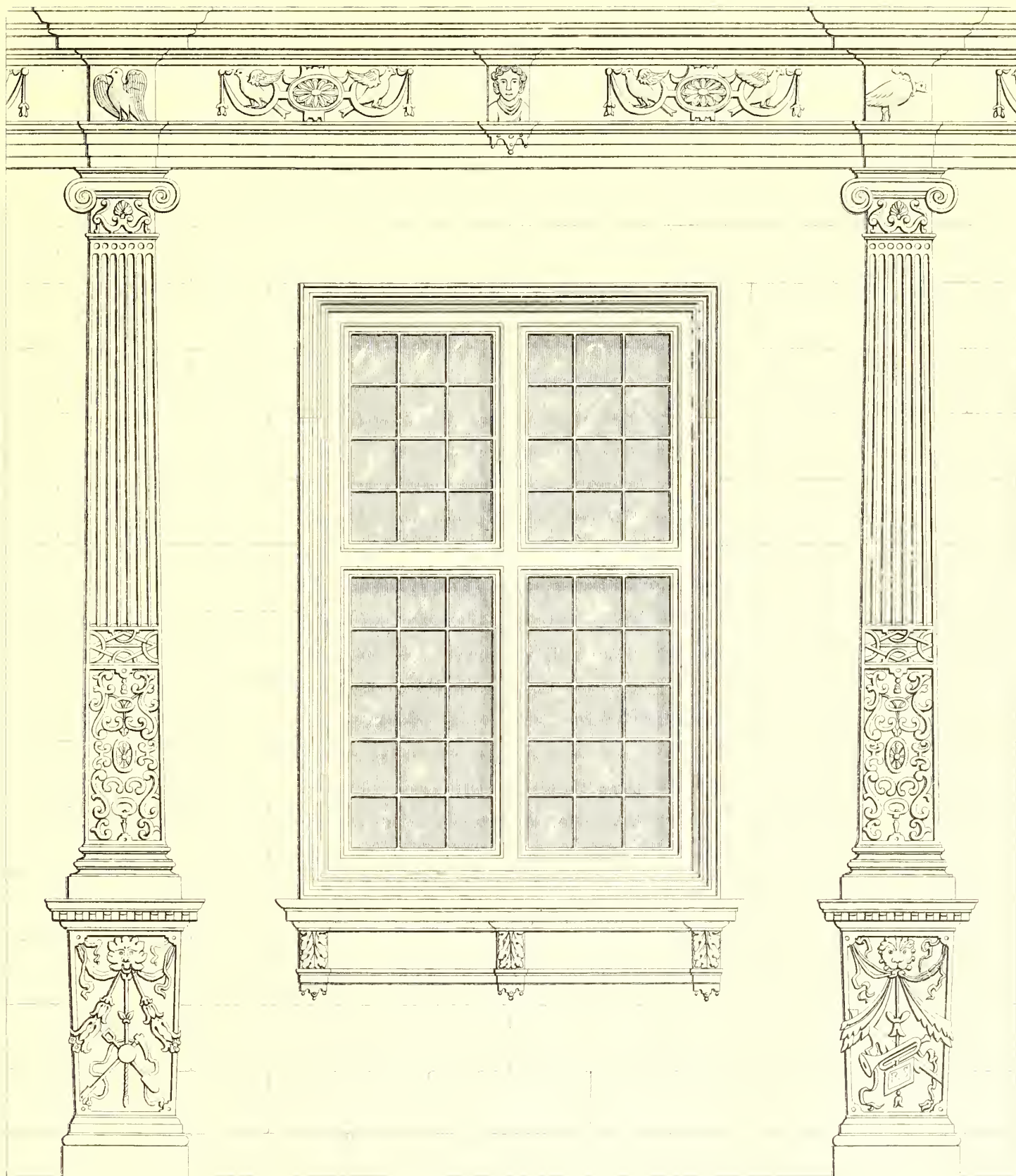
CHIMNEY PIECE IN THE DRAWING ROOM

of French's House

Given by the artist to the author

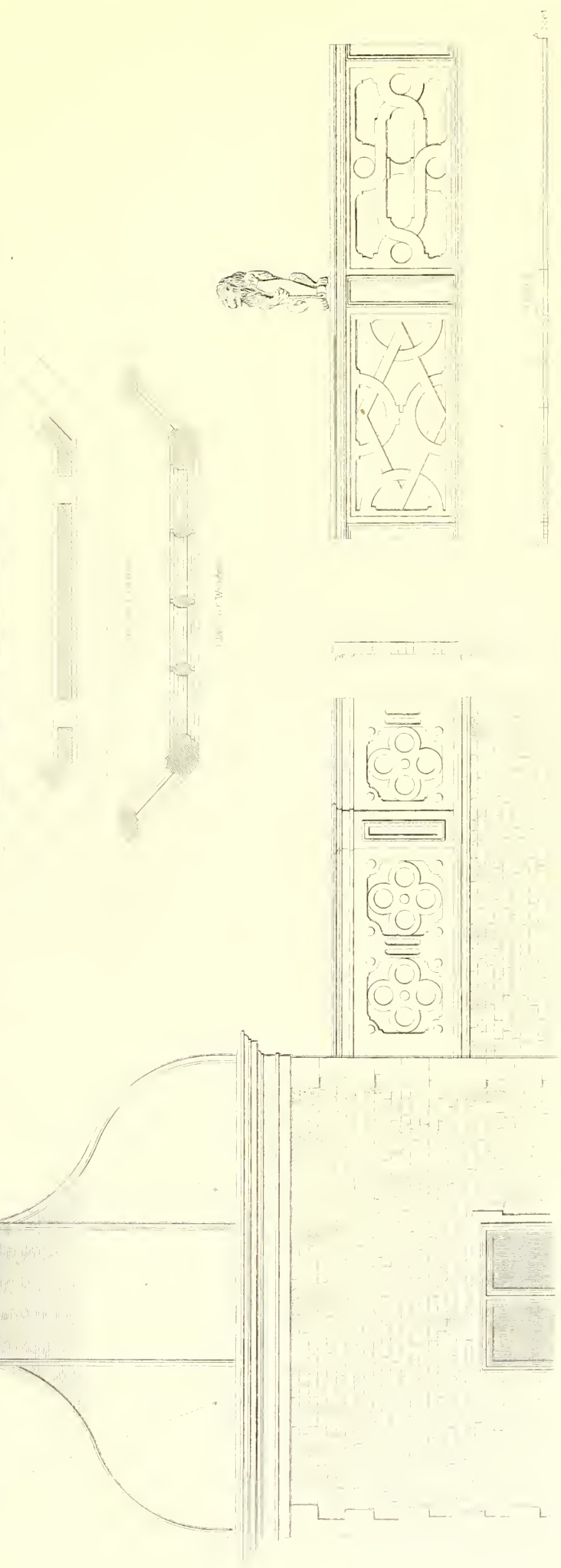
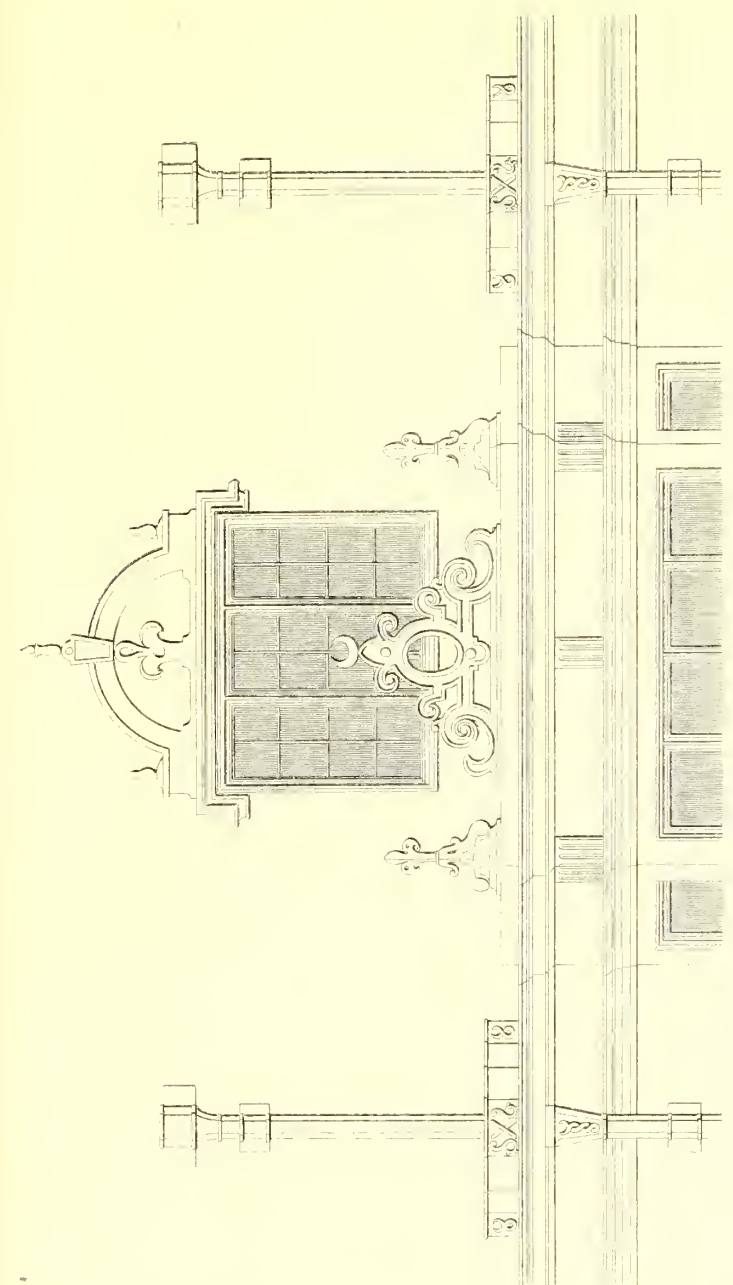




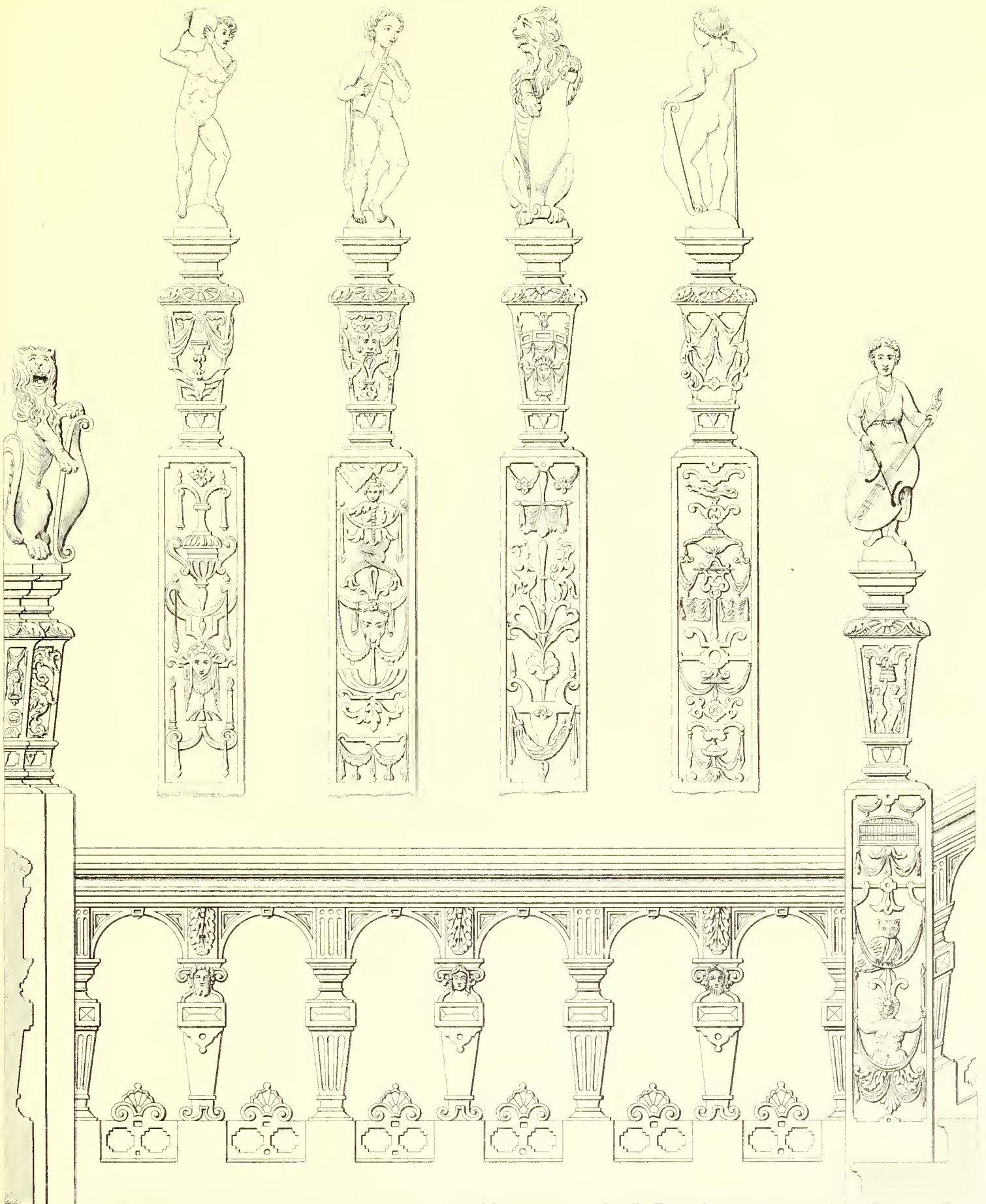


COMPARTMENT IN THE UPPER STORY OF THE SOUTH FRONT OF HATFIELD HOUSE.

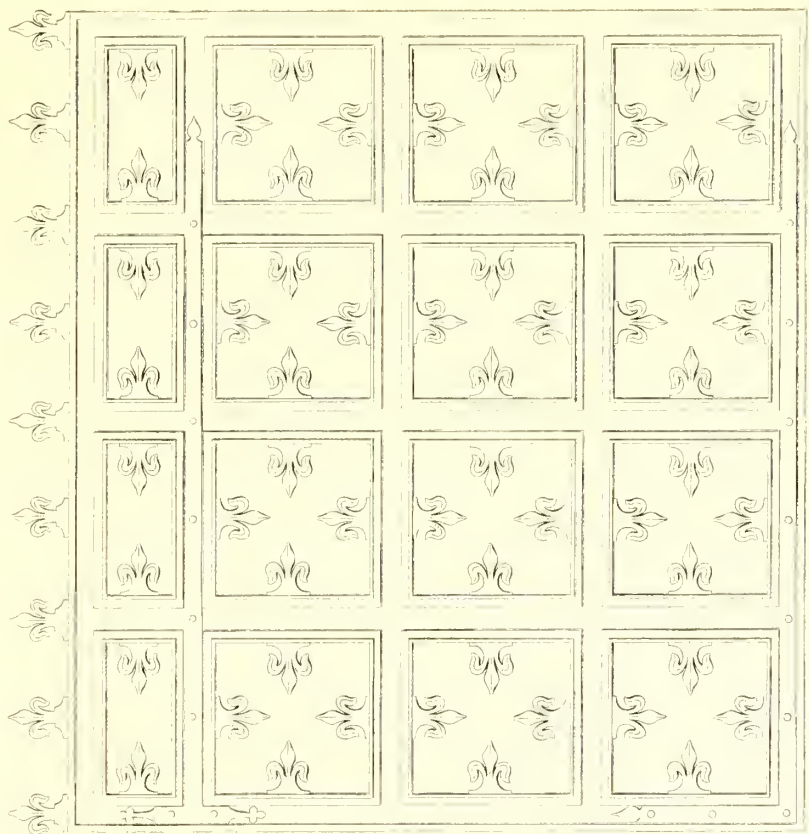
Drawn & Engraved by Henry Shaw.



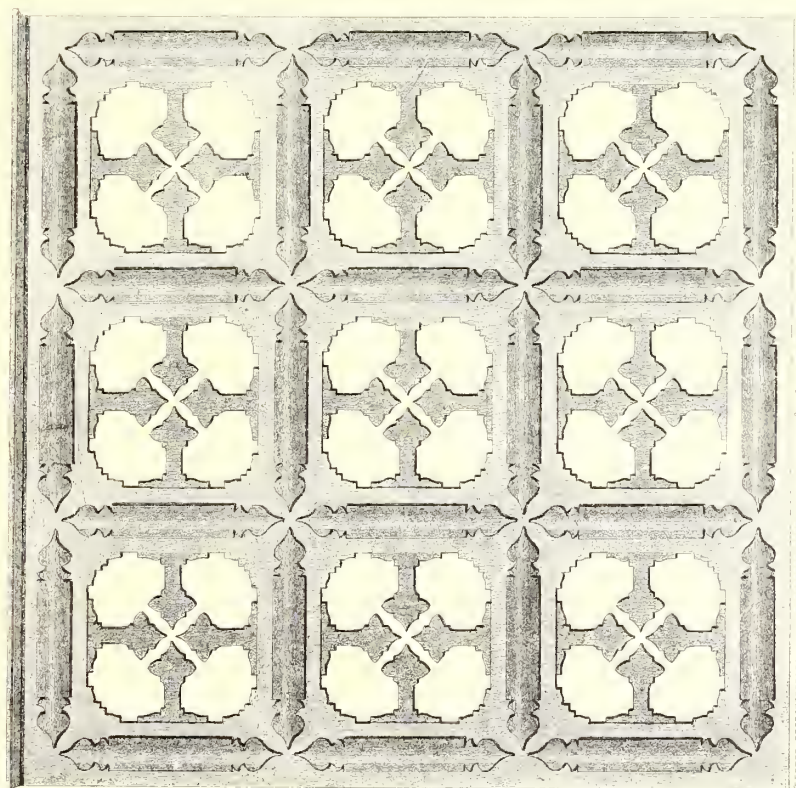
SECTION OF BUILDING HOUSE



STAIRCASE OF GREATFIELD HOUSE
A detail of the Most Hon^{ble} the Marquess of Blandford
J. G. Smith & Pagnier, Henry Shaw



Drawn by J. S. S.



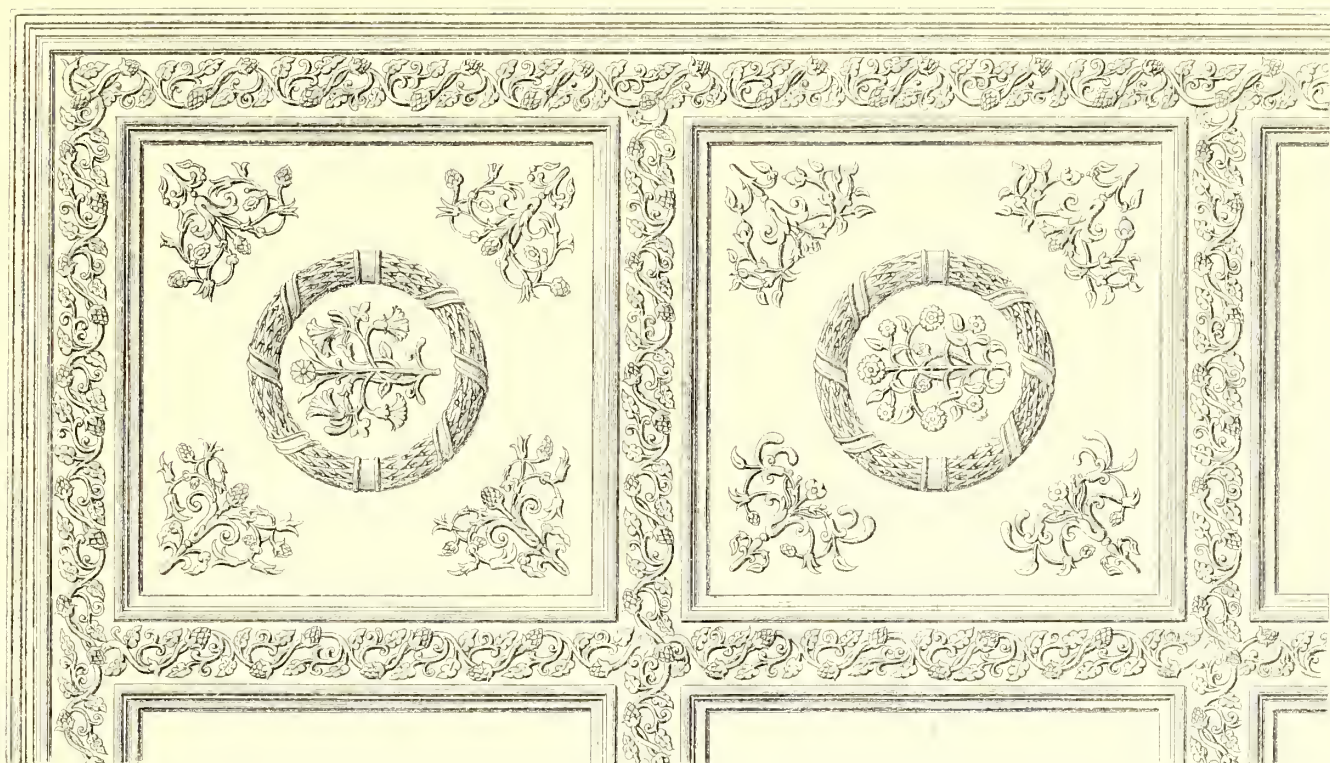
Drawn by J. W. S.



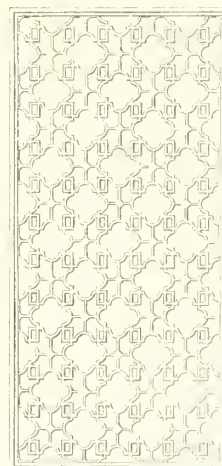
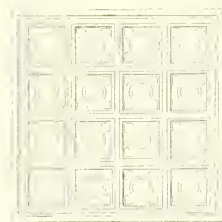
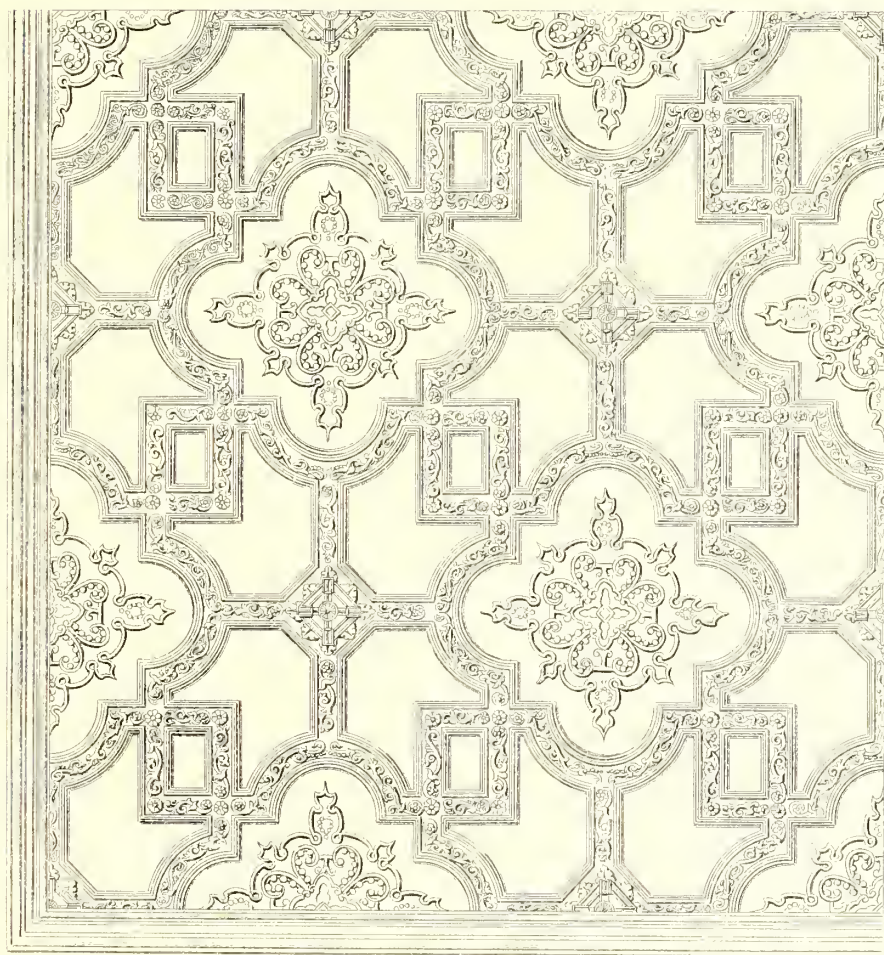
W I C K E T

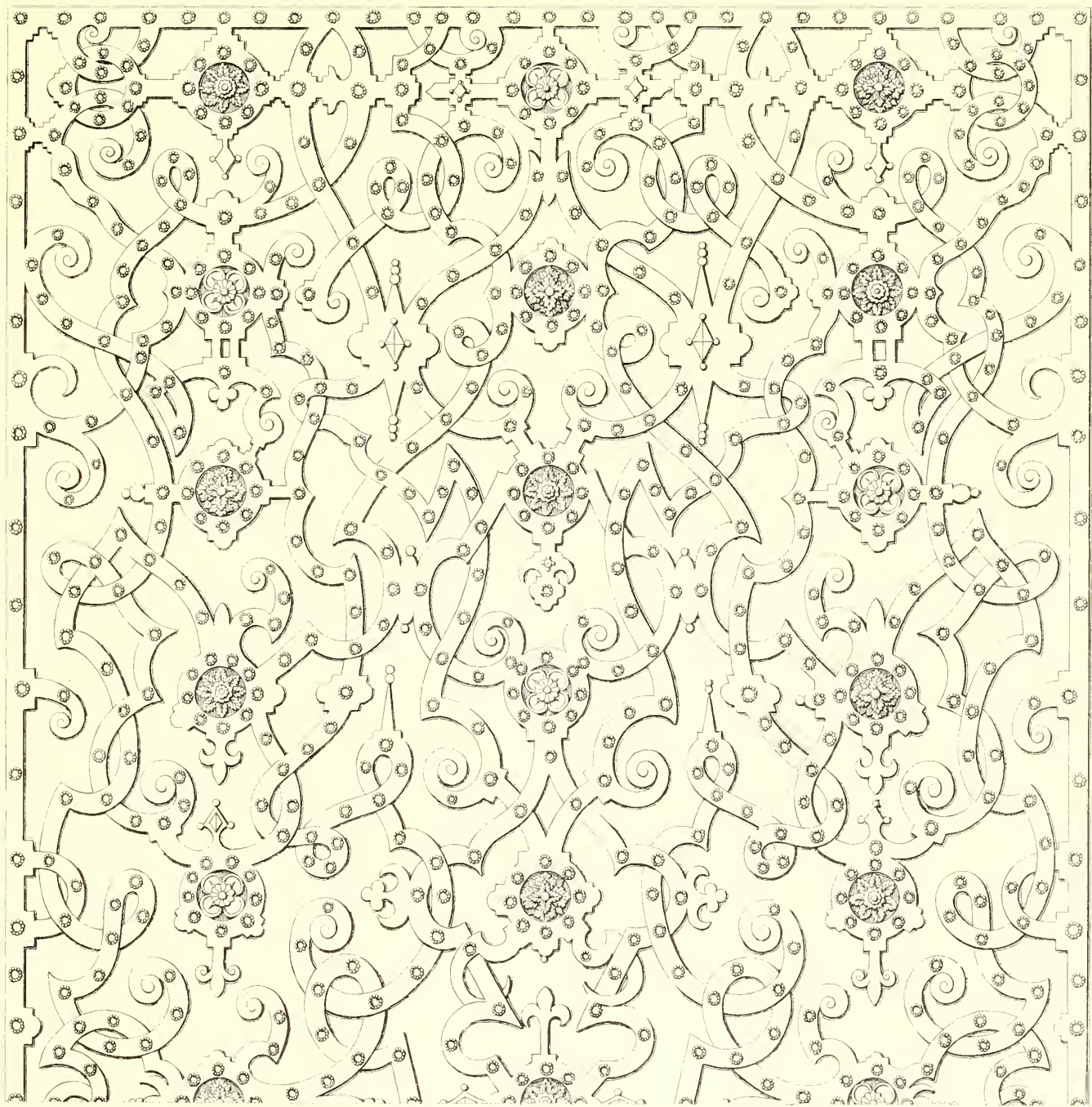
171 From Little Chart Church Kent N^o 2 From Hatfield House Hert

Wall - stucco at large



Ceiling at large





Scale $\frac{1}{4}$ inch = 1 foot

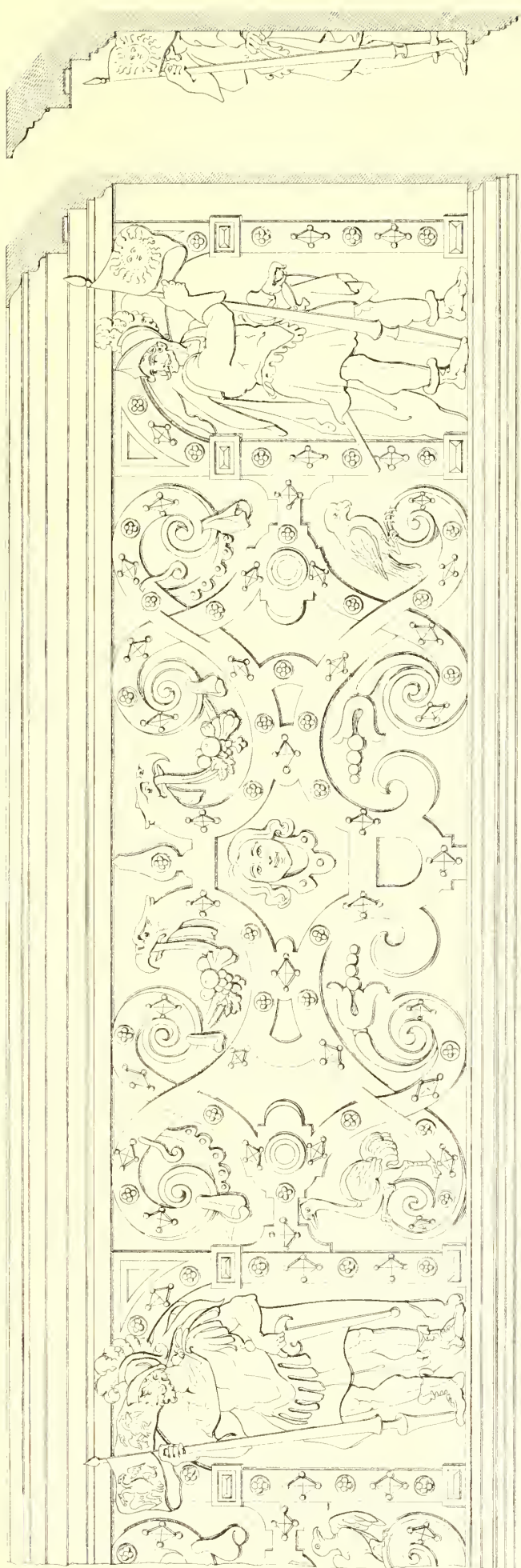


Section

ONE HALF OF A PLASTER CEILING AT AUDLEY END 25 FEB.

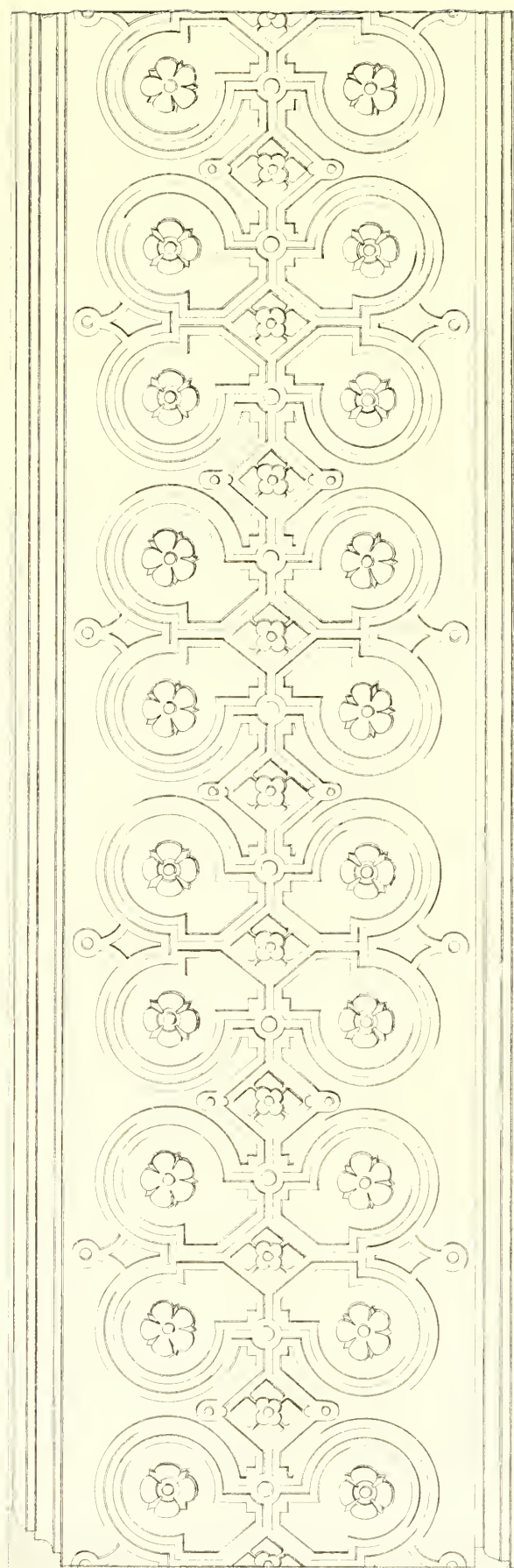
a Seat of The Right Hon^{ble} Lord Braybrooke

Drawn & Engraved by Henry Jones



Scale 1/2 inch = 1 foot

In the Great Library

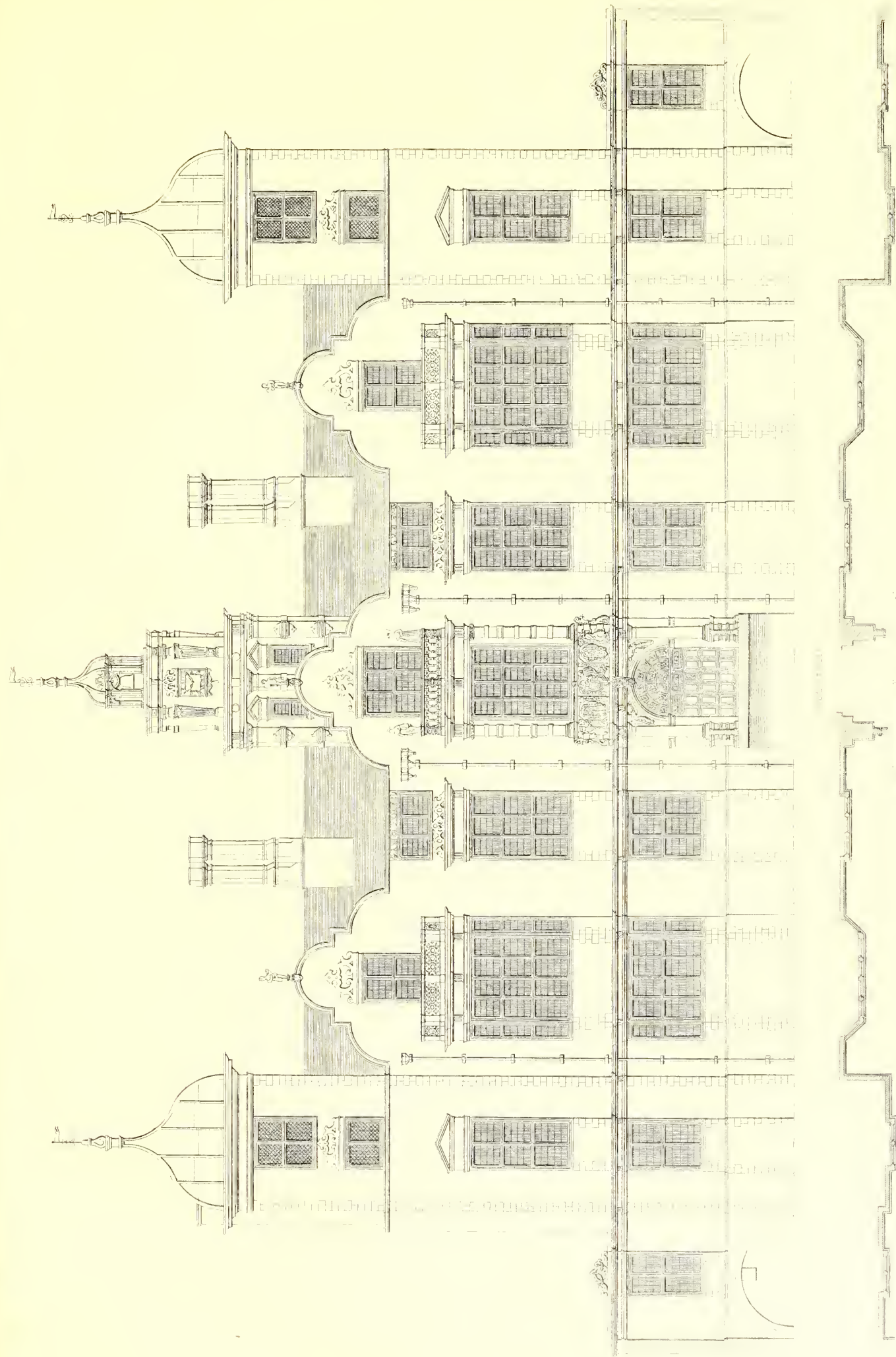


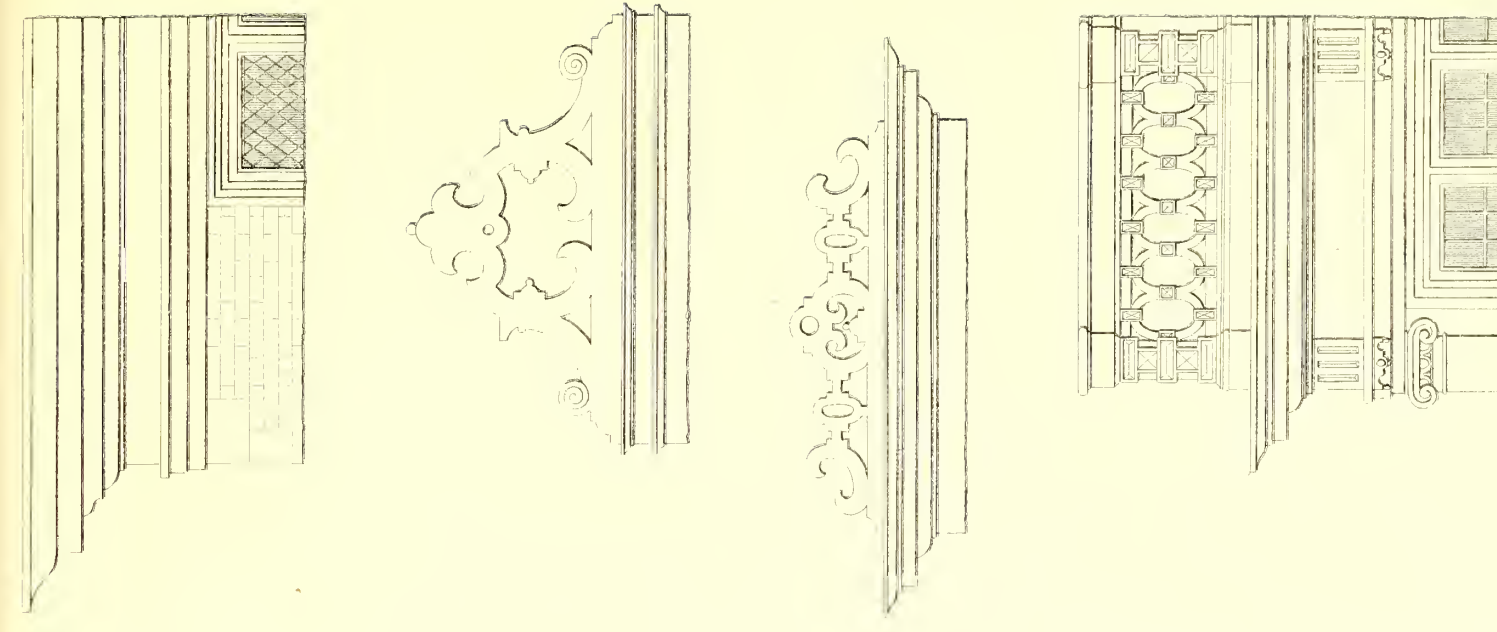
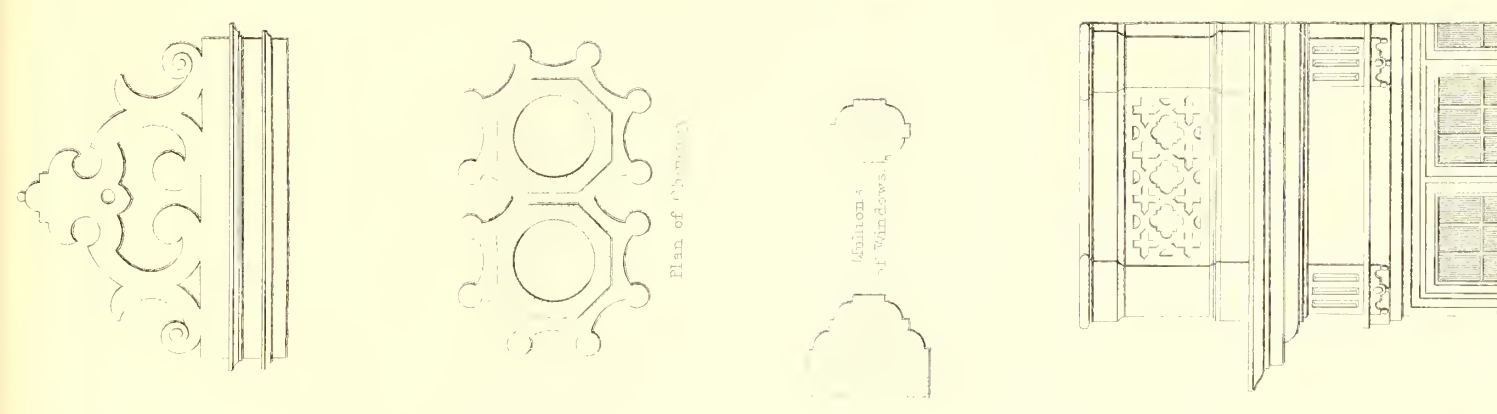
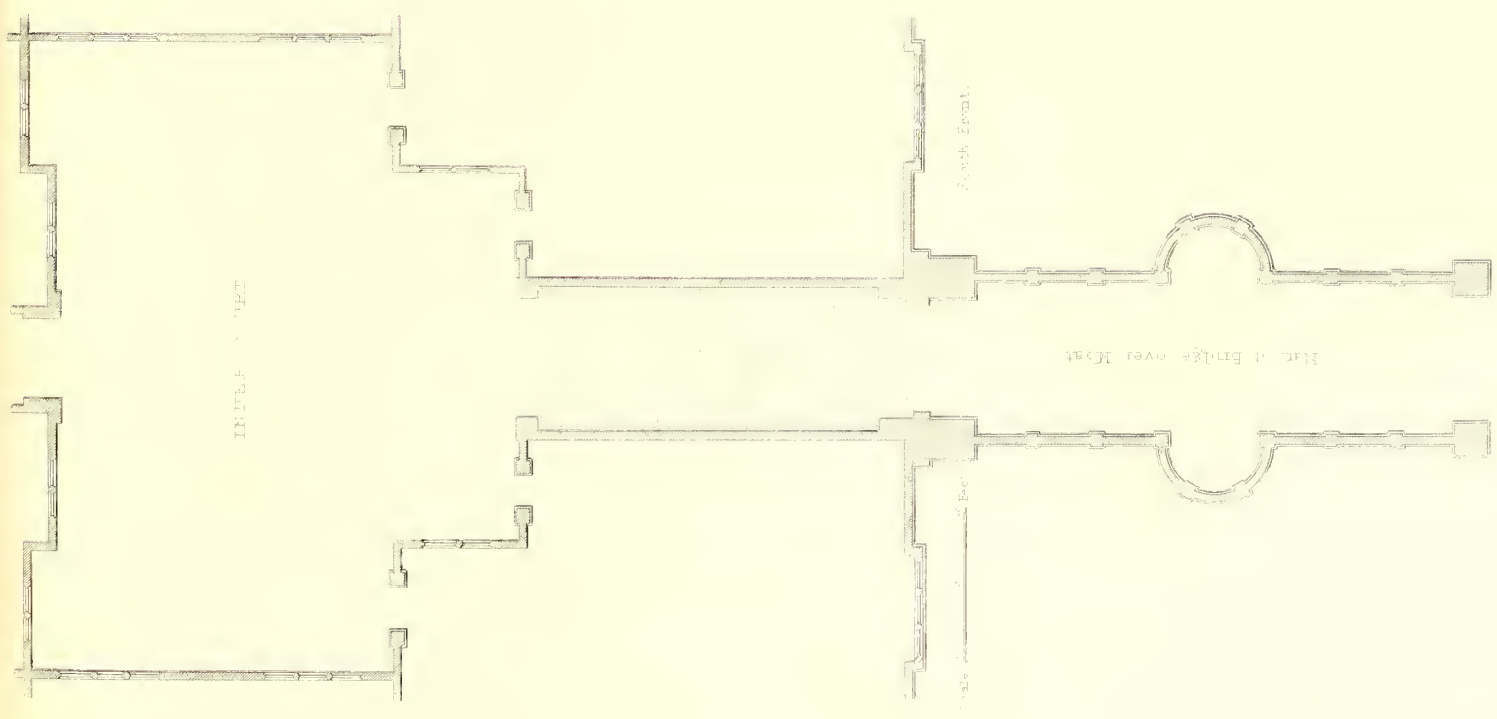
Scale 1/2 inch = 1 foot

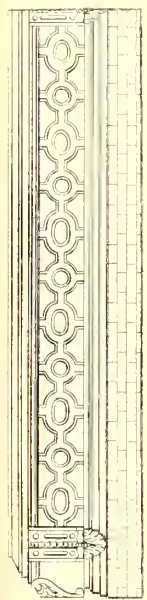
on the Chimney-piece of a Bed Room

STONE FRIEZES AT ASTON HALL, WARWICKSHIRE,

The Seat of James Watt Esq.



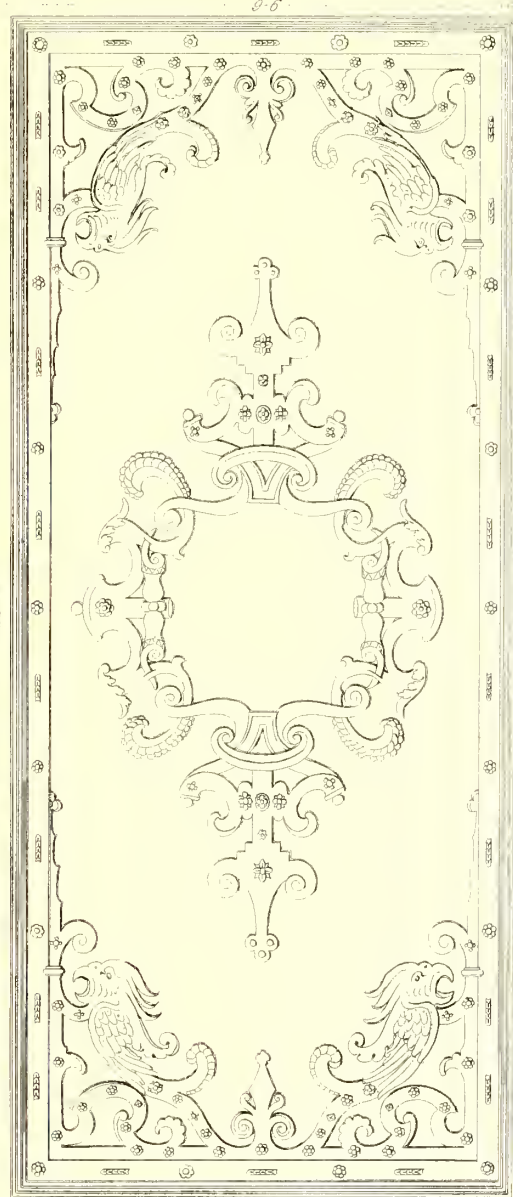




Frieze of Faisage

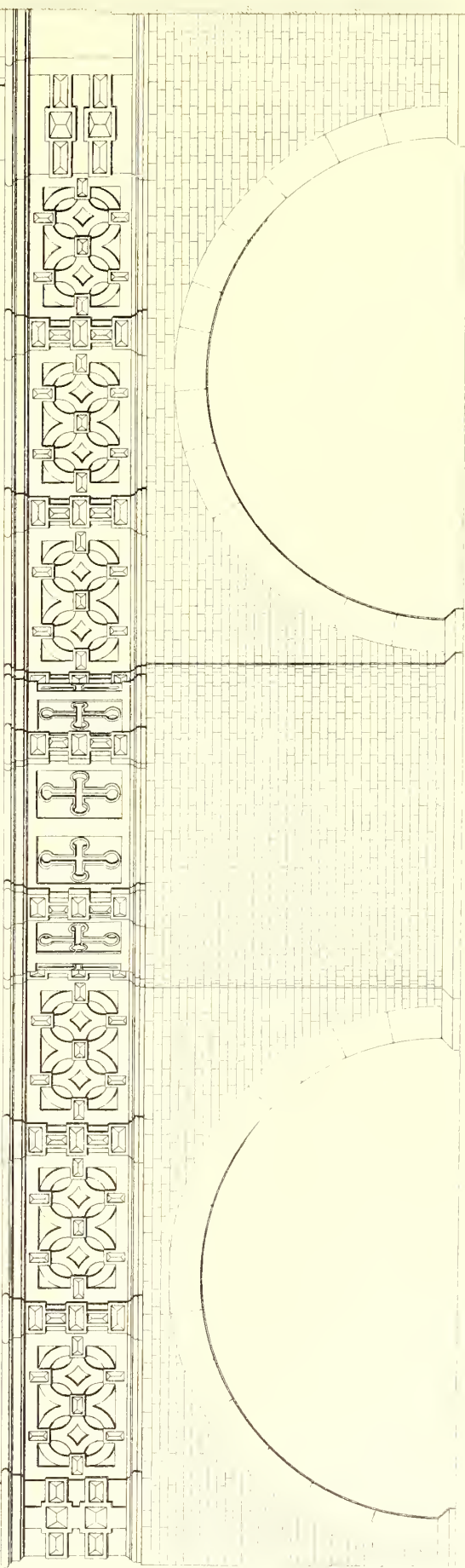
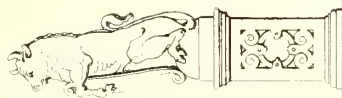
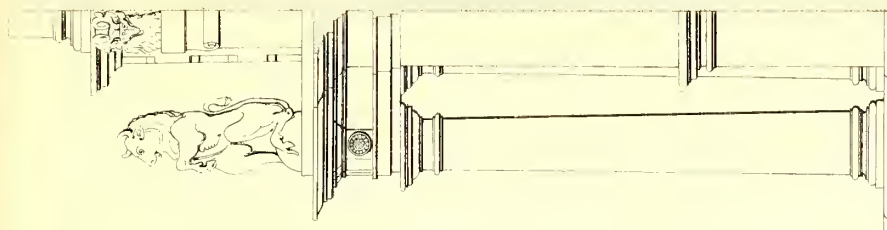


Door Handle, Inner Court



9-6

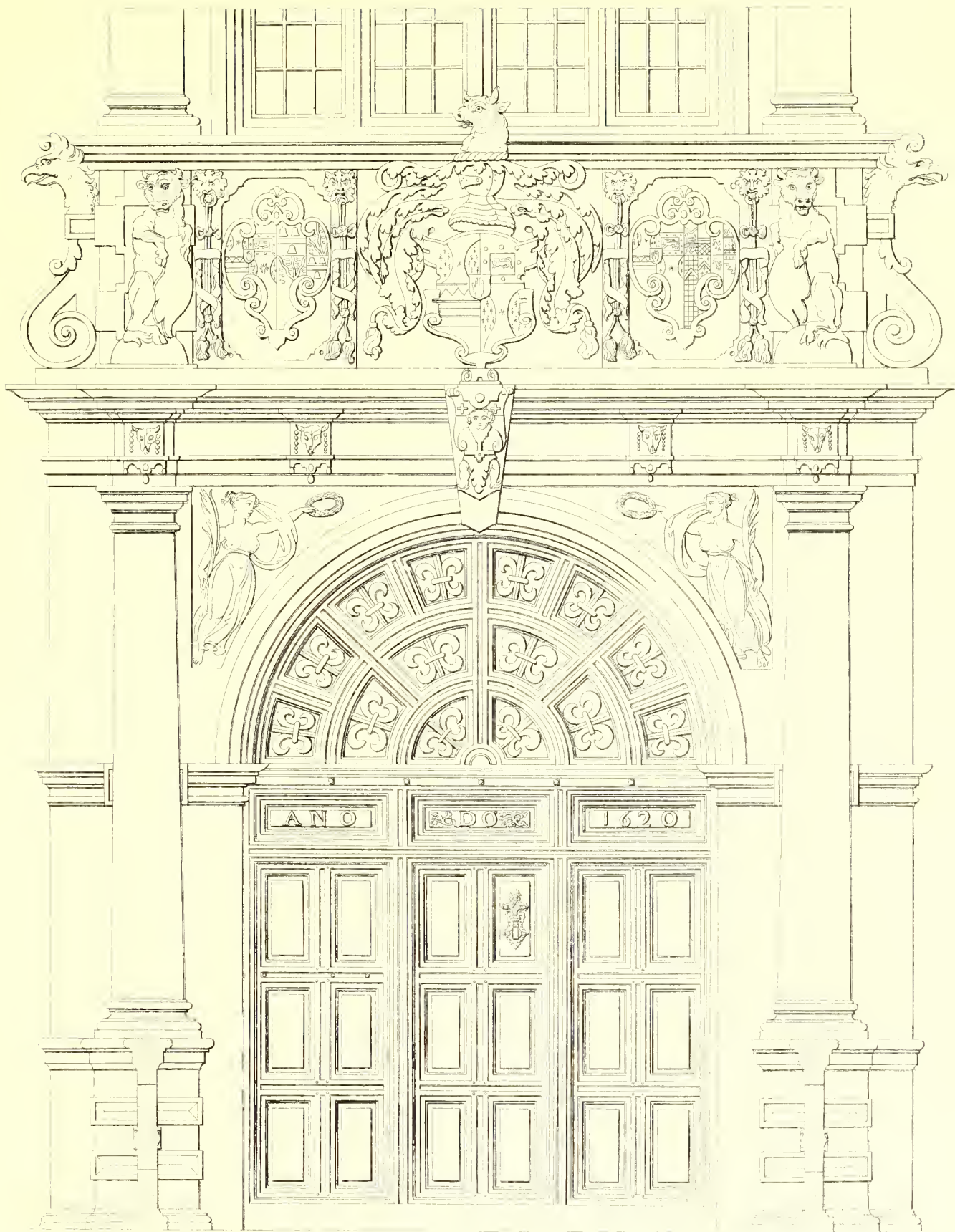
Ceiling to the Faisage leading to the Inner Court



Scale 1 20 Feet

BRIDGE OVER MOAT,

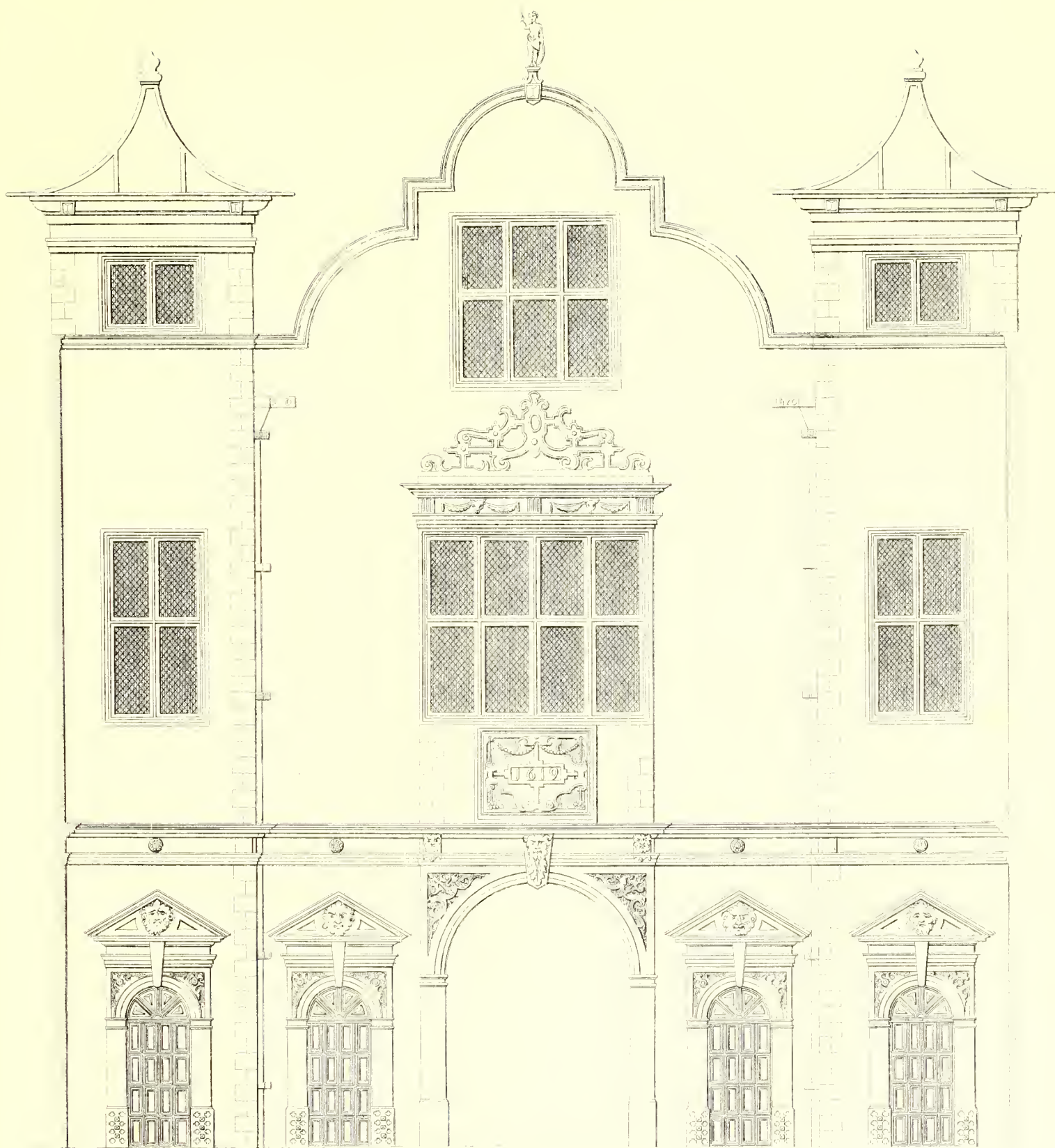
PL. King Hat.



Scale 1/4 inch = 1 foot

BICKLING HALL

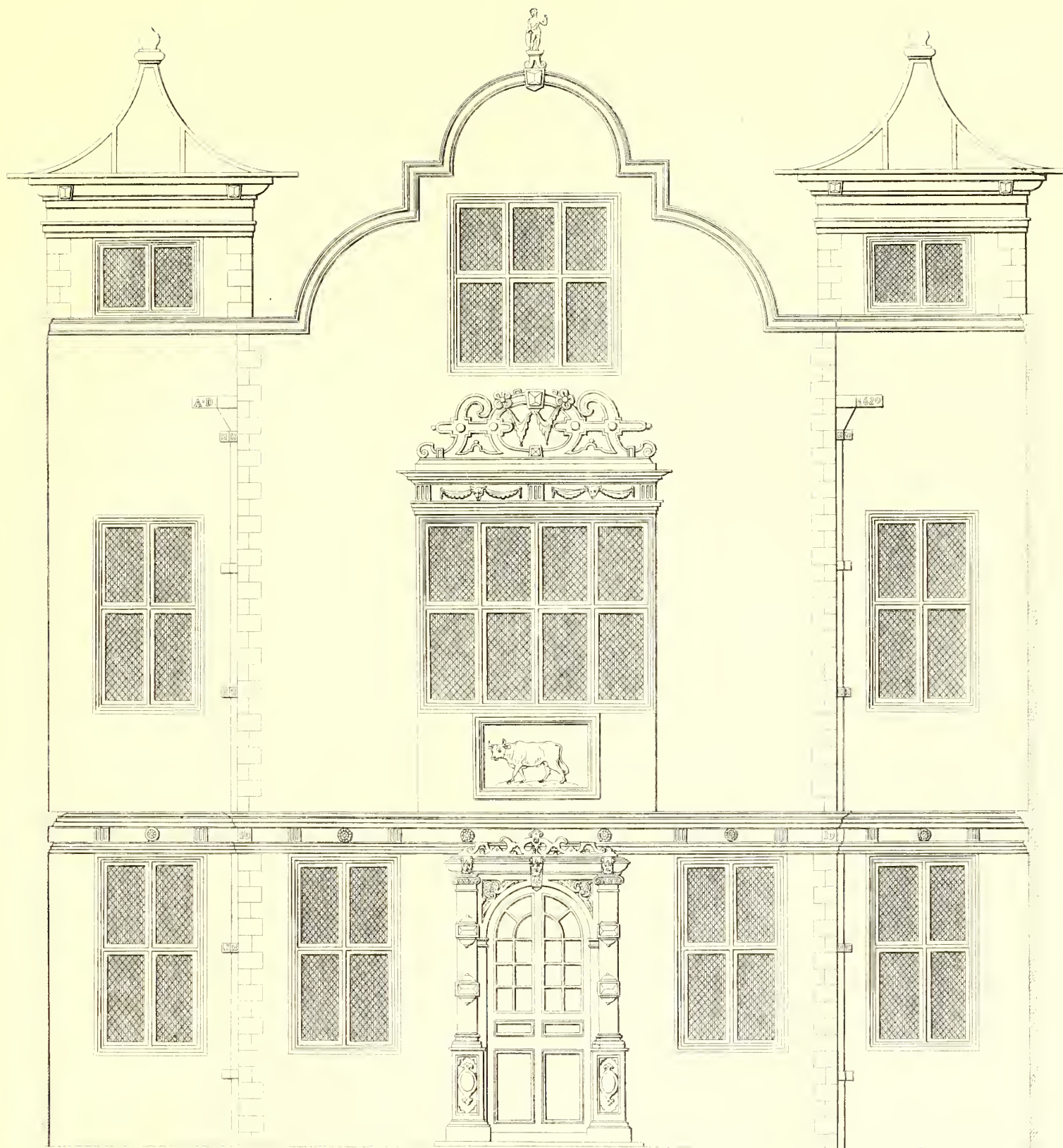
1620



Architectural drawing of a building facade.

Architectural drawing of a building facade.

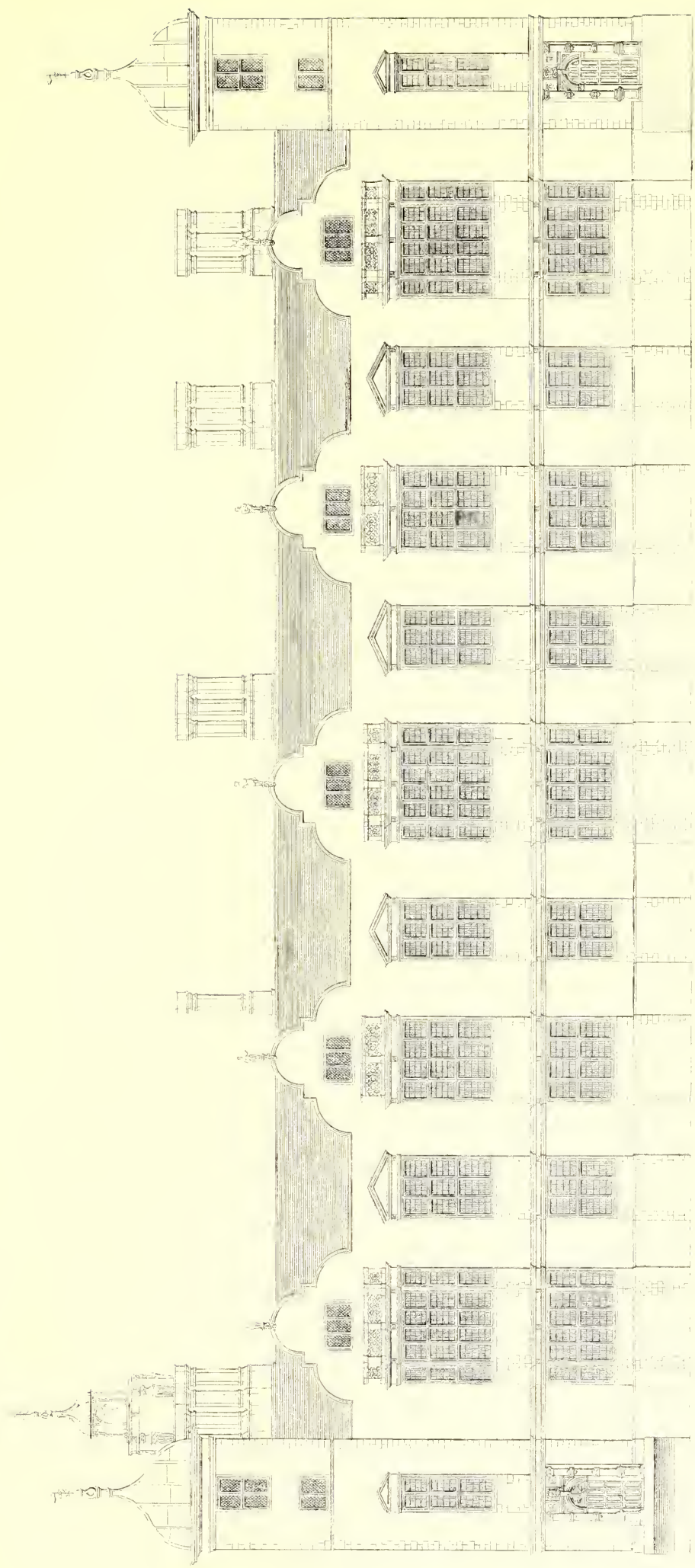
Architectural drawing of a building facade.



Scale  20 Feet

BLICKLING HALL

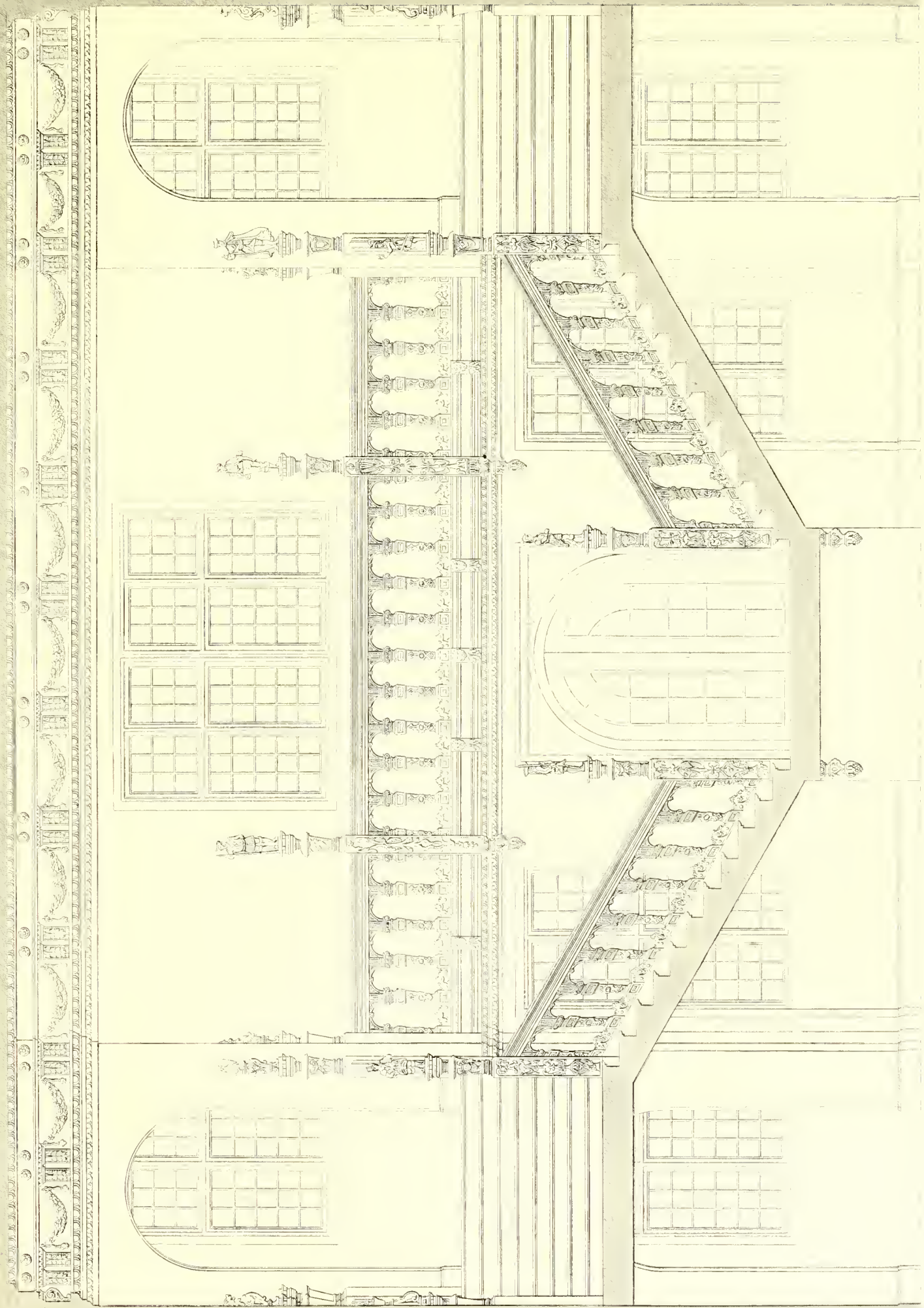
South side of inner Court



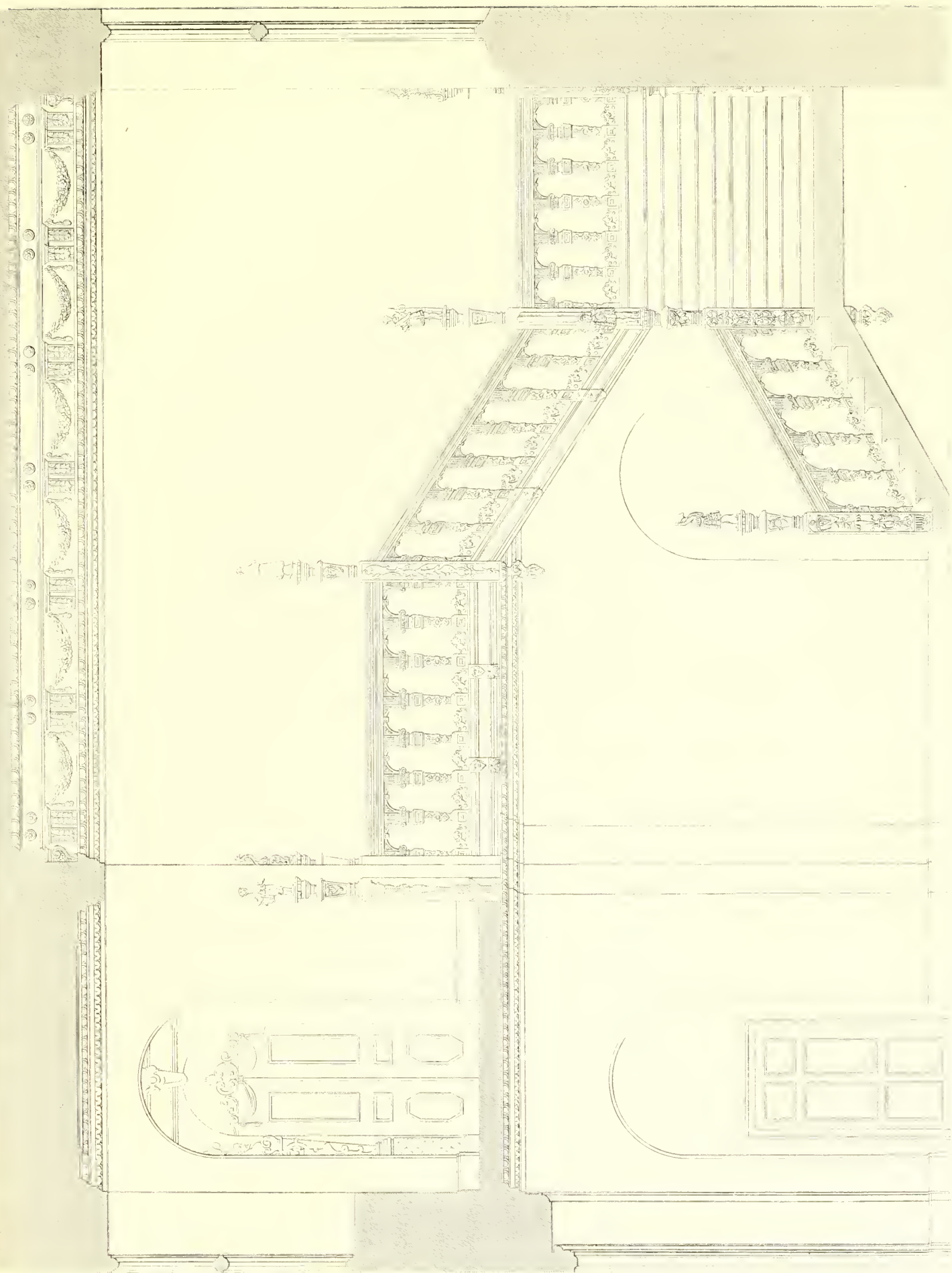
Architectural drawing of a building facade, oriented vertically.

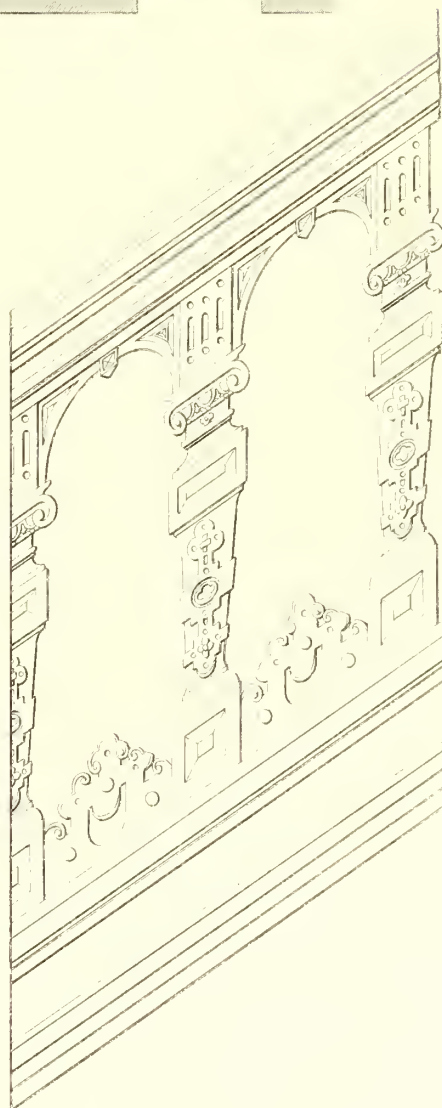
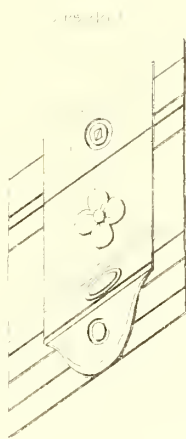
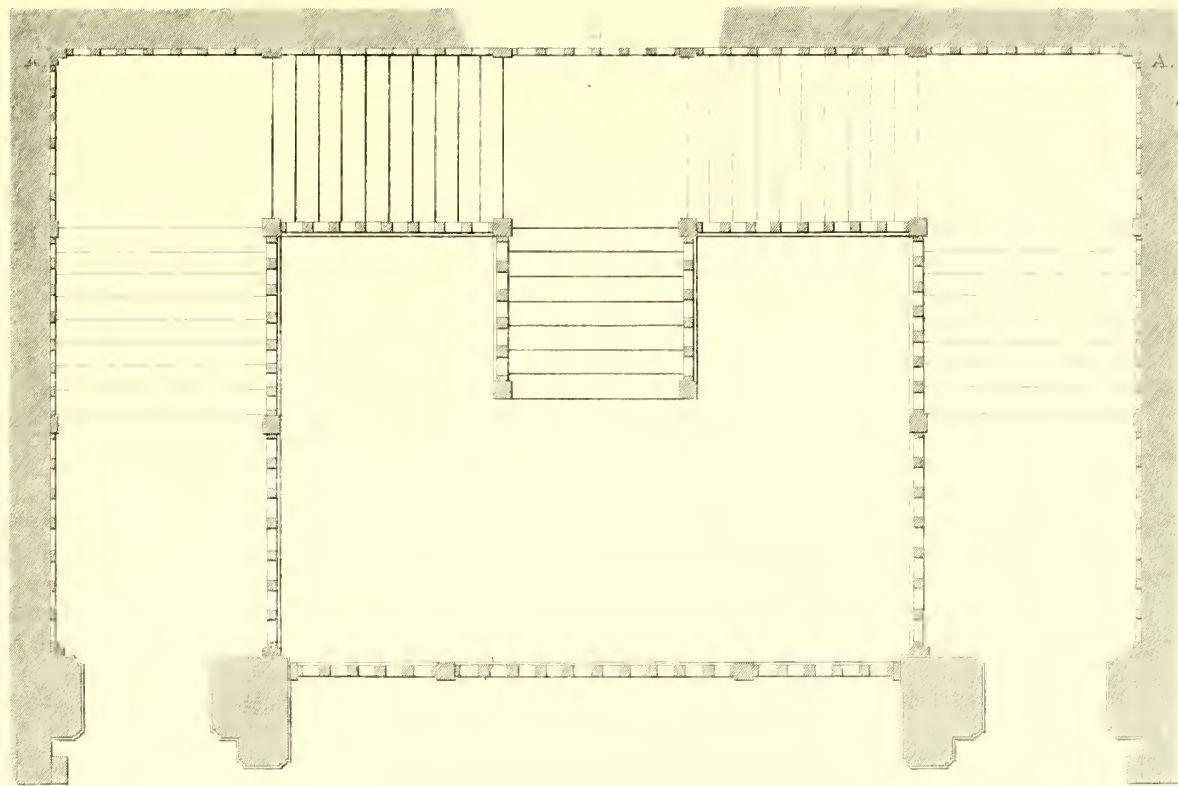


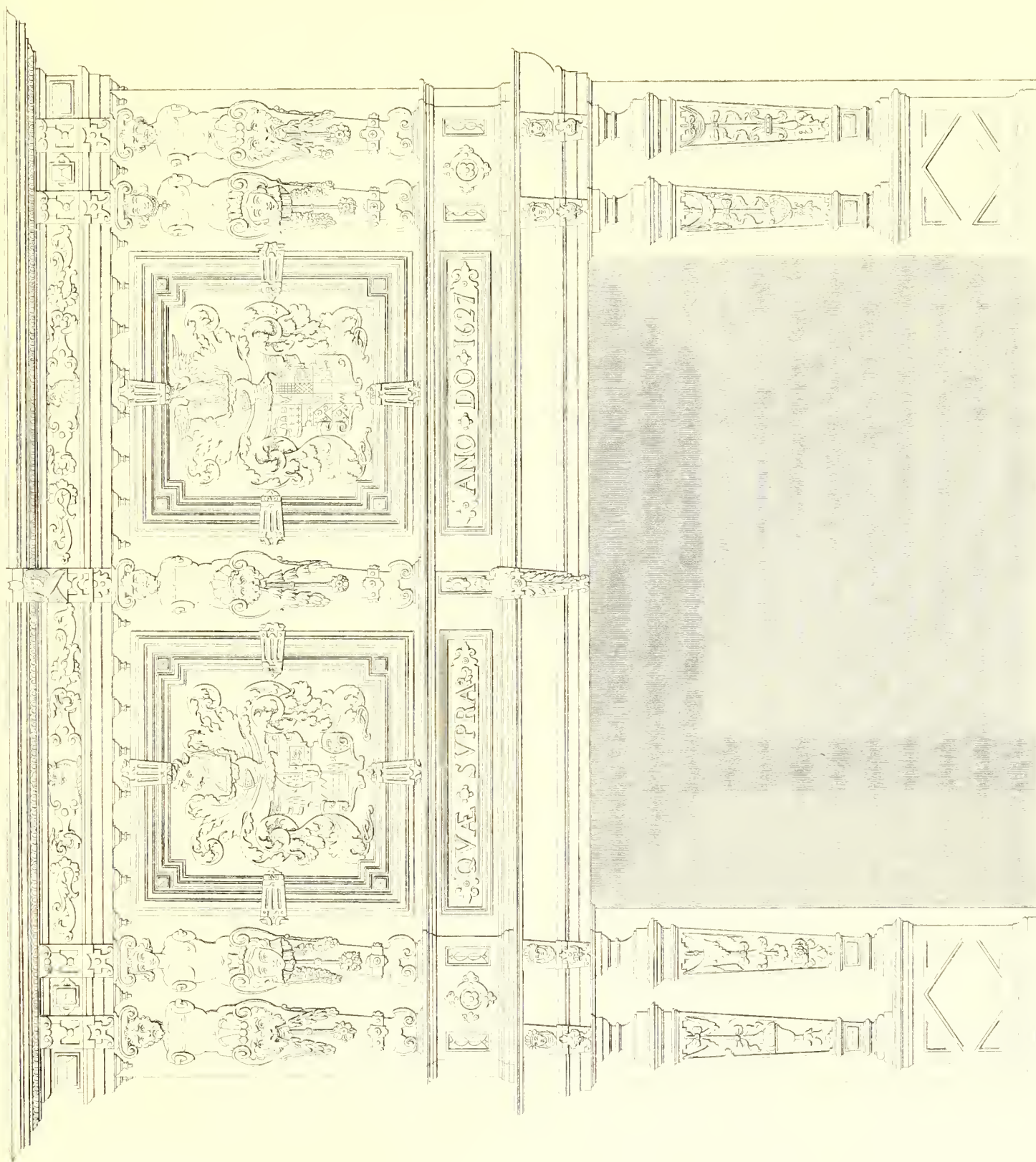
Architectural drawing of a building's base or foundation, showing a series of rectangular blocks.

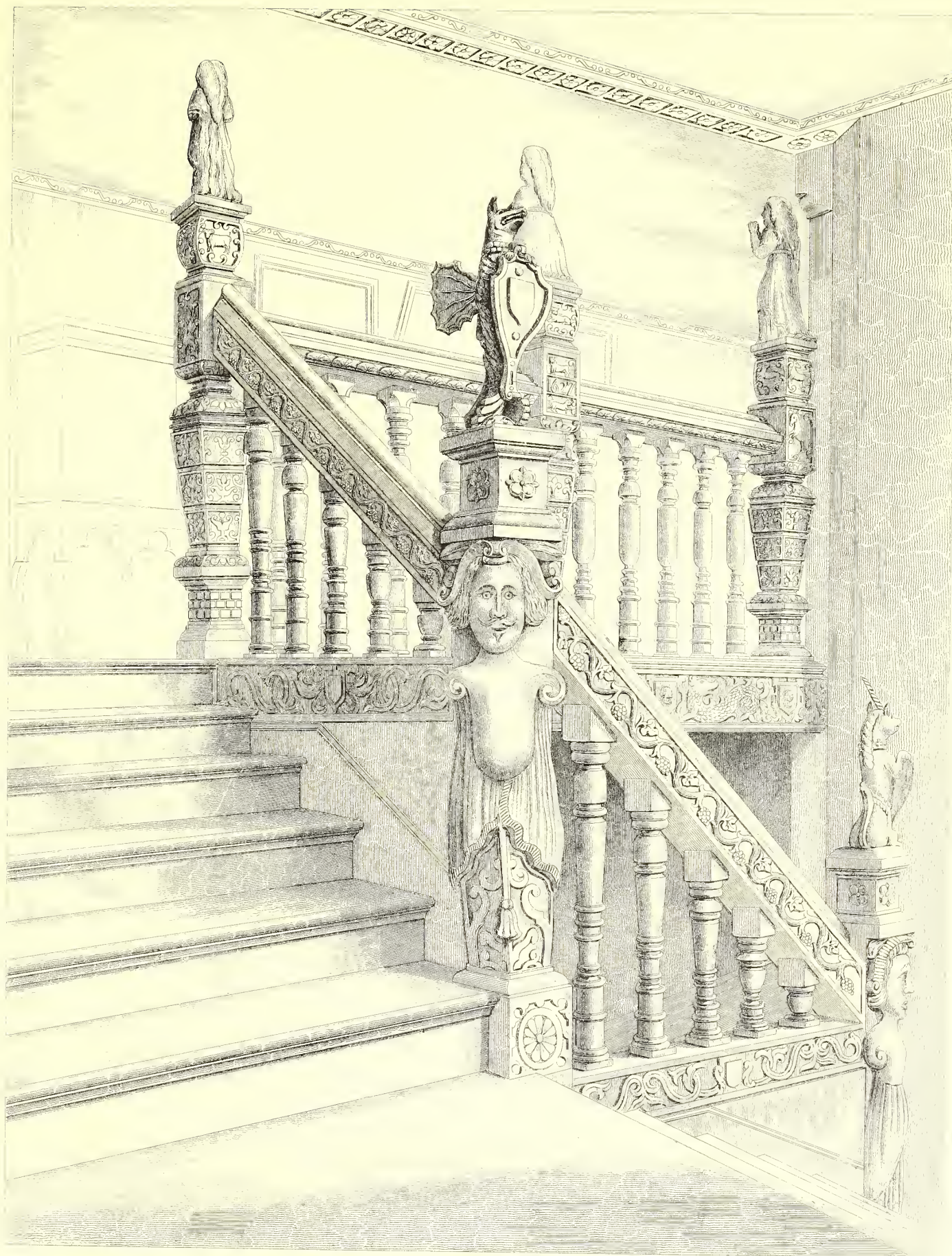


THE STAIRCASE AT RICKLIN WOOD









STAIRCASE AT GODINTON, KENT.

A Seat of N. R. Tuke Esq.



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